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The Art of Speaking

ERNEST PERTWEE



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THE ART OF SPEAKING

To be Published Shortly.

A STANDARD RECITER,

WITH INTRODUCTORY NOTES UPON
SPEAKING, READING, and RECITATION,

BY

ERNEST PERTWEE,

Author of "The Art of Speaking."

THIS work will include, in addition to Standard Recitations, a large number of modern copyright poems and prose selections which have not hitherto been published in other Reciters. A feature of the book will be the inclusion of scenes from the plays of Dramatists of the day.

It is hoped that Teachers of Elocution and their pupils will find the work of especial value as containing a comprehensive field for study.

THE ART OF SPEAKING

BY

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GENERAL

CONTENTS

- CHAPTER I.—Introductory consideration of subject, 9. Children's Imitation of Speech, 10. Necessity for Speech Study in Schools and Colleges, 11. What can be definitely taught, 11.
- CHAPTER II.—Respiration, 13. The Lungs, Trachea and Larynx, 13. Thorax, 14. Rib Muscles, 14. Regulation of Breath dependent on control of Rib Muscles, 15. Necessity of Frequent Inspiration, 16. Clavicular Breathing, 16. Costal Breathing, 16. Abdominal Breathing, 17. Superiority of Costal Breathing, 17. Advantages of Inhalation of Air through Nostrils, 19. The Nose, 20. Mouth Breathing, 20.
- CHAPTER III.—The Development of the Speaking Voice, 22. Laryngeal Sound, 23. Laryngoscope, 23. Quality or Timbre, 26. Use of ordinary Mirror, 24. Necessity of Observation of Mouth in reference to Vowels and Consonants, 25. The Soft Palate, 25. The Tongue, 26. Nasal Resonance, 26. Physical Defects, 27.
- CHAPTER IV.—Inflection, Modulation, Pitch and Change of Key, 28. Vocal Expression, 28. Study of Singing an Aid to Speech and *vice versa*, 29. Vocal Practise, 29. The Pitch of the Voice, 30. The Differences of Speech and Song, 32. Change of Key, 33. Vocal Quantity, 34. Value of a Gentle commencement, 34. Travelling Quality of a Voice, 35. The Tones of a Voice, 35. Voice to rest upon Breath, 36. Resonance, 37.
- CHAPTER V.—Articulation, 38. The Use of the Mouth and Lips in enunciation, 38. Eighteen Vowel Sounds, 40. Difficult Sentences, 41. Indistinctness, 41. Nasal Intonation, 42.

SECTION III

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THE ART OF SPEAKING

CHAPTER I

INTRODUCTORY CONSIDERATION OF SUBJECT

My object in writing these pages upon the use of the speaking voice is to place in the hands of students a few notes which shall aid them in the study of a difficult subject.

Speech at its best is an art : it need never be less than a science. Just as a painter must go through a course of drawing, no matter what his capacity, so the speaker should study both by precept and example the right use of the vocal organs and the science of inflection, modulation, pitch, articulation and all else that forms clear, intelligible and expressive utterance. In fact, the discipline of the voice in reference to

speech is as necessary as it is in reference to song.

To sound every word and every part of every word in such way that it shall be audible and easily so ; to read and speak intelligibly with correct emphasis, so that words may represent ideas, and to vary our tones and modulate our voices acceptably ; is a possibility which with study, observation and practice may be attained by many.

English people ignore the important fact that children naturally imitate the speech of those about them and even presuming that parents are correct speakers, the time they devote to the child is small, compared with the many hours in each day it is entrusted to the care of servants. Unconscious imitation is going on, and the nurse's accent is too often the origin of many of the child's faults of pronunciation.

Children's imitation
of speech.

The Greeks realized this far better than we do, and selected such as had the ability to speak properly, to take care of their little ones. Roger Ascham says, "All languages are begotten and gotten solely by imitation. For as ye use to hear so ye learn to speak."

At school and college the subject is more frequently taught than was the case twenty-

Necessity for speech five years ago, but as a rule a
study in schools and very small percentage of pupils
colleges.

take it ;—it being either voluntary or an extra—practically, in both cases at the discretion of the parents, who too generally attach no importance to it whatever.

If the speaking of our grand English language is to improve, I am convinced that that desirable result will only be arrived at by the Principals of our schools and colleges, insisting upon all students making a study of the subject until they can show by examination that their voices are produced and their words pronounced far better than is ordinarily the case.

What can be definitely taught. I do not think it will be denied that here, as elsewhere, much can be taught. Take, for in-

stance, respiration in reference to speech—the management and control of the breath—and the phrasing of sentences in relation to respiration. Again, the production and development of the actual voice and the means to be adopted to ensure a clear enunciation and a right pronunciation. Then too upon inflection and modulation

the teacher can speak definitely ; and his advice as to pitch, rate, flexibility, pause, emphasis, gesture and expression should prove of great assistance.

It is true that Oratory, at its best, embraces much that is unteachable, but it is equally true that it implies a right use of the voice, a clear and acceptable utterance and the avoidance of exaggeration ; and I maintain that a knowledge of vocal technique need never detract from individuality, itself dependent upon the taste, sensibility and heart of the speaker.

In the following pages it will be my aim to indicate those points which are of real importance for the student to remember, and I shall endeavour to express my meaning as simply and concisely as possible ; feeling sure that many able and admirable treatises upon the subject err from their too evident erudition and their inclusion of so much that concerns the physician rather than the speaker.

CHAPTER II

RESPIRATION

No vocalist, singer or speaker, can afford to ignore the subject of respiration.

The effective use of the voice and its durability are greatly dependent upon a right supply and control of the breath.

What are the physical facts in connection with the production of voice-sound?

<p>The lungs, trachea, and larynx.*</p>	<p>The bellows of the instrument are the lungs ; the air is conducted to and from these bellows by means of the trachea or windpipe, and at the top of the windpipe is a cartilaginous chamber, very complex in construction, called the larynx. All the sound of which the voice is capable is produced in the larynx.</p>
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We have, therefore, the inhaled air forced upwards through the windpipe to the larynx, where it brings into play its delicate and

* See Diagrams Appendix, Section I.

complex machinery, producing vocal sound in whatever key and at whatever intensity the brain directs; which sound is moulded either well or badly, as the case may be, upon its way through the variable cavity of the mouth, by the relative positions of tongue, palates, uvula, teeth, lips, etc.

Thorax.

The chest or thorax containing the lungs and heart may be described as an osseo-muscular cone, the summit of which is between the shoulders, and its base the midriff or diaphragm which separates the thorax from the abdomen.

The ribs, a series of arcs, from the framework of the cone, joining the vertebral column behind and the sternum or breast-bone in front.

Rib Muscles.

The spaces between the ribs are occupied by external and internal muscles. The muscles which connect the ribs with the spine and with the shoulders, enable the capacity of the chest to be increased by pulling up and fixing the first two ribs, and so allowing each external inter-rib or inter-costal muscle to raise the rib below: these are the muscles that are used in inspiration.

In expiration the internal inter-costal muscles,

aided by abdominal muscles, reverse the action described above, pulling the ribs downwards and compelling the diaphragm (the base of the cone) upwards.

Now, just as a stone to which has been exactly applied a piece of wet leather, follows the leather when raised, so do the lungs adhere to and follow the movements of the chest, which by its muscular contraction compels the dilatation or expansion of the lungs.

Regulation of
breath dependent
on control of rib
muscles.

By gaining a proper control over the muscles described above, the ingress and the egress of the air can be regulated at will, without in any way interfering with the free action of the throat, and without raising the shoulders, as is too frequently the case with both singers and speakers. It has been well said that the respiration of a vocalist should be the same as a swimmer's: that is to say, one that leaves the shoulders perfectly free. This is of equal importance to the speaker, seeing that unless he can regulate his breath by the proper use of the inter-costal muscles, he will be constricting his throat and tongue, and so will interfere with the quality of the

sound which is the vocal element of his speech.

Necessity of frequent inspiration.

Sentences must be phrased in such a way that the lungs are never entirely emptied of air: there must be no speaking with the fag end of breath. A fresh inspiration must be taken before the necessity to take it arises. Then, too, there must be no waste of air—no escape of breath between word and word.

The aerial stream is to be used in such a way that none of it passes the larynx unvocalized. The too rapid dissipation or expenditure of the breath is the cause of the inefficiency and breakdown of many public speakers.

Clavicular breathing.

There are three methods of breathing. The first is that described as the *clavicular*, because the shoulder-blades are raised in this sort of inspiration. Clavicular breathing has been universally condemned as leading to rigidity of the throat, imperfect control of the expiratory movement, and to insufficient expansion of the lungs. In clavicular breathing, the abdomen is drawn in during inspiration.

Costal breathing.

The second is called the *costal* method: here there

is considerable increase in the middle and lower diameters of the chest. In costal breathing, the abdomen is slightly concave.

**Abdominal
breathing.**

The third method is named the *Abdominal or Diaphragmatic*:

there the enlargement of the chest capacity is effected principally by the protrusion of the abdomen and the descent of the diaphragm.

Abdominal inspiration has been largely advocated by many vocal scientists and teachers, but anyone who carefully reads Wolfenden's treatise "On Respiration in Singing," and Mackenzie's Hygiene of the Vocal Organs," (1890, edition) will, I think, arrive at a different conclusion.

In passing, I acknowledge my own indebtedness to those authorities and to the well-known throat specialist, Mr. Mayo Collier.

**Superiority of
costal breathing.**

The superiority of costal breathing is accurately shown by means of the spirometer (an instrument

for gauging the amount of inspired air), whilst the fact that in costal breathing a far greater control of the outgoing air is possible than in the abdominal method is in itself a convincing

reason for its adoption by the vocalist, as the best form of respiration.

Mr. Mayo Collier has mathematically proved that "the greatest amount of bellows power is obtained when the abdominal muscles are slightly drawn inwards, and that when, on the other hand, they are allowed to bulge outwards, there is a loss of wind-power." And he goes on to state: "Taking the whole chest cavity as a cone (the space occupied by the heart and lungs may be ignored), of which the diaphragm will be the base, let h —height of cone, r the radius of the base, and π the relation between the diameter of a circle and its circumference, the $\frac{h}{3} \pi r^2$ represents the volume of a cone, whatever number of inches h and r may happen to represent.

"Now if h be increased by marked descent of the diaphragm, h is always divided by 3, so that in any case the increase of h will have to be very large to sensibly increase the volume of the cone, when the area of the base πr^2 is constant.

"If r be increased (that is to say if the diameter of the base of the cone be enlarged) to ever so small an extent, r^2 becomes a large factor of the total $\frac{h}{3} \pi r^2$."

Putting aside for the moment the necessity for an extraordinary supply of air being required by singer and speaker, and coming to the breath requirements of the body in ordinary life, the student will do well to remember that the costal and abdominal methods frequently occur together, assisting and completing one another.

My own observation leads me to state that where no special effort is required, as when speaking in a small room, or still more so in conversation, abdominal inspiration is natural—but as in costal breathing the expiratory act is exactly controllable, anyone wishing to attain a perfect command of the voice must master this particular method.

Anything in the shape of tight clothing which at all impedes the expansion of the lungs by hampering the increase of the diameters of the chest, will result in a corresponding diminution of the volume of inspired air and a loss of vitality in the proper oxygenation of the blood.

Advantages of in- It is necessary to insist upon the
halation of air wisdom of inspiring as much as
through nostrils. possible through the nostrils;
Nature intended this for many reasons. By in-
haling through the nose, the air is purified,

moistened to saturation and warmed to the temperature of the body, whilst the mouth and throat remain moist, a very important consideration as every speaker will admit.

The bronchial tubes, so susceptible to derangement from cold and wet are, by nasal respiration, preserved in a healthy state.

The Nose.

“The nose,” says Mr. Mayo Collier, “is the upper part of the respiratory tract. It is as much an essential part of it as the larynx or trachea. . . . It the great laboratory for the preparation of the food for the lungs, in the same way as the mouth is the laboratory for the preparation of the food for the stomach.”

Mouth breathing.

And he goes on to say that “Mouth breathing by day or night is evidence that the physiological functions of the nose—the process of warming, moistening and filtering, so admirably performed by the nose—are more or less in abeyance, and so lost to the respiratory function.”

The inhalation of the air must be absolutely silent ; there must be no moving of the nostrils as in the act of smelling, as such movement stays the ingress of the air and becomes audible :

unfortunately this noisy habit of breath-taking is a very common fault.

I have said—as far as possible breathe through the nostrils ; there are however times when the rate at which a speech, or part of a speech, has to be taken necessitates both mouth and nose breathing. But when in the open air—especially at night and in damp or foggy weather—and when sleeping “Nostril-breathing” is most essential to our physical and vocal well-being.

CHAPTER III

THE DEVELOPMENT OF THE SPEAKING VOICE

IN the preceding chapter I explained the natural means at our disposal for providing and controlling the breath, that is to say the motive-power of the voice. I will now proceed to the consideration of the actual sound heard in words, which may be termed the vocal element of speech ; and in this examination it must not be forgotten how great a part the brain and nervous system play in the complex adjustment of muscles that, acting aright, result in good vocal quality and intelligible utterance. In his consideration of this subject the student should remember that the properties of Musical Sound are (1) Pitch, (2) Intensity, (3) Duration, (4) Quality or Timbre.

Laryngeal Sound. The air leaving the lungs and traversing the windpipe comes into contact with the free edges of the projecting

folds of membrane commonly called the vocal cords. These vocal cords are situated within the larynx, and it is their vibration by the outgoing stream of air which constitutes vocal sound.

The *intensity* of this sound is governed by the strength of the air-blast and the *pitch* varies according to the length of the cords exposed to that air blast. The pitch is primarily dependent upon the will.

This laryngeal sound has however to be developed; that is to say, it has to receive the addition of *resonance* before it can be called voice. It therefore becomes of the utmost importance to the speaker to understand how to build up the fundamental laryngeal sound into voice and ultimately into speech.

Laryngoscope.

By the use of the laryngoscope, observation of the larynx at rest and at work can be made, but though such observations are of immense service to physicians, in their diagnosis of disease, they are unfortunately of very little assistance in voice culture. "There is no necessity," says Professor Willis, "for seeking any power of altering the quality of the notes in the larynx itself.

The late Sir Morell Mackenzie stated "The old Italian Masters trained their pupils' voices with a success certainly not inferior to that of our modern professors armed with their laryngoscopes, spirometers, stethometers, and other vocicultural implements."

Quality or Timbre. Quality or Timbre is the most important property of the voice, and fortunately its correction, alteration, and cultivation depend upon the relative positions of those organs constituting the variable cavity *above the larynx*, and for the most part visible :

Use of Ordinary Mirror. I therefore maintain that an ordinary mirror is of far greater use to the Speech Student than is the laryngoscope.

We may with advantage be content to judge the action of the larynx by the ear. By singing the same note at the same intensity, first with the lips together, then with half open mouth, then with open mouth, or again, with the tongue in different positions, raised or flat, forward or backward anyone may observe the vocal alterations in quality which follow upon the relative positions of the tongue and lips at a given moment.

Careful observation of the variable cavity of

the mouth should lead to the correction of muffled, nasal and throaty qualities of voice, besides faults of pronunciation.

Necessity of observation of mouth in reference to vowels and consonants.

The importance of the preceding paragraph will be evident when it is remembered that the actual laryngeal sound is the same for all vowels, and that each vowel requires a different position of the mouth. As there are eighteen different vowel sounds in the English language it follows that in vocalising them there must be eighteen different shapes of the variable cavity of the mouth. Under no circumstances must there be any rigidity of the throat or mouth or of any of their component parts, or the quality of the utterance will be spoilt.

The soft palate.

Upon the action of the soft palate and of the tongue greatly depends the quality of the vocal sound.

The soft palate is attached to the under part of the hard palate, which is itself the roof of the mouth and the floor of the nose, and acts as a vocal sounding board. The soft palate hangs like a curtain over the root of the tongue ; it is muscular and can be lengthened or shortened at

will. In inhaling through the nostrils, the tongue heaps up and the soft palate descends, thus shutting off the mouth from the nose and the pharynx (the space above the larynx).

This action can be reversed and the nose shut off from the mouth and pharynx.

In the formation of vowels the soft palate in conjunction with the tongue, lips, etc., performs a most important part. Some of the vowels require that the nasal cavities shall be more or less tightly closed, and under these circumstances the soft palate is raised.

The tongue. The tongue, too, has much to do in the modification of vocal sound, and indeed in actual utterance. It is clear therefore that any one desiring to speak well must have the tongue under control.

Nasal resonance. One of the commonest difficulties that a teacher has to contend against is the absence of nasal resonance—the primary difficulty being nasal obstruction, preventing the setting up in the nasal cavities of the co-vibrations and overtones which should be simultaneous with those taking place in the throat and mouth if the voice is to be of good and carrying quality.

There are many cases where the Physician's aid must first be sought before any special training of the voice can be undertaken, as for instance where the tonsils are enlarged, or the uvula too long, interfering with the functions of the soft palate, where there is a congested condition of the throat, or nasal obstruction or other physical disablement requiring surgical treatment.

In the development of laryngeal sound the most careful attention should be directed to the production of open tone, forward in position and pure in quality.

A speaker can after a time gauge almost instinctively the quantity or intensity of voice necessary to ensure his being properly heard in every part of the place in which he is speaking.

CHAPTER IV

INFLECTION, MODULATION, PITCH AND CHANGE OF KEY

JUST as a musical instrument may never be heard to its fullest capacity, through the inability of the performer, so the human voice may be only partially used through want of skill upon the part of the speaker.

Vocal expression. A voice that is cultivated, that is to say, under control throughout its compass, one that can be modulated and inflected at will, is in itself a music, an undefinable melody, in no way interfering with the significance of the utterance, but enhancing its value and its force.

This power of vocal expression especially distinguishes all fine speaking, and is far removed from song, defying as it does all ordinary musical notation.

It is the offspring of sensibility and of ear

and where there is the vocal skill to obey the inspiration the speech is endued with a charm that the words alone could never possess.

To attain to anything like completeness of vocal skill is rarely possible, but any earnest student can do much to acquire a larger range and a more varied inflection.

**Study of Singing
an aid to Speech and
vice versa.**

The study of singing is a considerable aid to the mastery of the speaking voice. The vocalizing of scales, up and down the compass, using the open vowels AH, OH, OO, and after a time gradating and shading the tone diminuendo to fortissimo and back to diminuendo—paying marked attention to the respiration in all practice—is an excellent discipline for “forming” the speaking voice.

Vocal Practise.

Again, attack the vowels suddenly and end them abruptly at varying degrees of intensity.

Such practice should not be confined to middle notes, but should combine the entire gamut or range of the student's voice.

Vary the practice by striking a note, and after a deep breath, starting with open vowel

AH or OH, speak very slowly, clearly, and evenly, a short sentence, returning to the vowel before the necessity to take a fresh breath arises. This should be repeated throughout the vocal compass, both on tones and semitones, and at varying degrees of power. Great care must be taken to observe that the quality of the tone is good and pure, remembering that this cannot be the case if there is any rigidity of jaw, tongue, or throat.

I have said that practice should extend to the entire voice—at its lowest note equally with its highest: this is most essential if the student wishes to possess flexibility and the power to vary the pitch.

The pitch of the
voice.

As the middle notes of a speaker's compass are chest notes, and as such receive more assistance in resonance from the chest, which can be felt to vibrate at the moment the sound quits the larynx, thereby adding to the sonority of the tone, it follows that this is the part of the voice which is most valuable in speech, although use should also be made of the head notes (the second register), as adding variety to the utterance.

It is quite certain that we can pitch our voices too high. It is equally certain that we can pitch them too low. In the first instance, harshness and shrillness will result, whilst in the latter we shall become inaudible and dull.

This question of pitch is a very difficult one, but I think it safe to advise the student to take the four notes in the middle of his compass, and the lowest of these four, or the semitone between the fourth and the third, or the third itself, will probably be the note upon which he can start his speech with the greatest advantage. The command of the voice largely depends upon this matter of pitch, as, rightly chosen, it will be the point from which the voice can be most readily and easily inflected.

It must be clearly understood that circumstances such as the size, shape and acoustic properties of the building in which we are speaking, may require, and frequently do require, an alteration of pitch, rate and intensity, but it is always wisest to start the voice as near the natural key as possible remembering that the desideratum of initial pitch lies somewhere within the mean of the voice, as

near the natural key as possible, as this insures resonance and a wider range of inflection.

**The differences of
Speech and Song.**

In song, the distance between sound and sound is marked and can be defined, but in speech sound glides into sound, and that in so subtle and indistinguishable a manner as to defy exact notation.

Speech sounds are concrete as distinct from Song Sounds which are discrete ; that is to say, Speech Sounds are made up of fractional parts of the notes which the voice uses in song. If these fractions of notes are each one of them purely produced—if the intonation is good—then the speech will be melodious, and yet quite distinct from song.

These fractions of notes are duly and accurately traversed by the voice, which takes no sudden leaps from sound to sound, but rather glides upwards or downwards, or combines both movements, as it were, upon curved lines, undulatory in character.

The power to intensify or diminish the sound at will at any point or series of points in the inflection, the ease in changing the key and the

tone, the facility in inflection, and varying attack, rate and intensity constitute the Modulation of the voice.

Modulation and expression do much to add variety to delivery but the speaker should be able to change his key and so avoid monotony, even as a composer from time to time changes the key in music, and achieves variety.

Change of Key.

At first sight this may seem difficult, but with practice the student should be able to realize it, if he remembers that wherever there is a new division of subject, or the commencement of new matter ; where different characters are supposed to be speaking (as when reading a play), or where one introduces metaphors or similes or parenthetical sentences : the key should be changed, as should also be the case in the portrayal of different emotions.

Literary beauty and excellence are wasted unless the reader reproduces, as it were, the spontaneity of the author, and speaks the written matter with those changes of voice and manner which best interpret its inner life and spirit.

The reader, having grasped his author's

meaning, and familiarized himself with the text, rather speaks than reads, or at any rate adopts so natural, direct and animated a delivery that it seems the book is no longer there, but the author himself.

Some voices may be described as melody, quite apart from the words spoken : would that the reverse were not too frequently the record of our hearing !

Vocal quantity. Just as the right pitch of the voice will depend upon the acoustic properties and other characteristics of an auditorium, so will the vocal quantity.

An experienced speaker can after a time gauge almost instinctively the amount of articulate sound necessary to the particular building to ensure his voice being well heard.

Good articulation and a stream of well-produced vocal sound will do more to realize this than any amount of shouting and physical exertion.

Value of a gentle commencement.

It has, with reason, been the practice of the best orators to commence gently and softly, with marked distinctness of utterance, rather than with loud voice. By this method the speaker

has a reserve of sound of immense value to him later on, when some passage requires powerful delivery.

To commence fortissimo, continue fortissimo, and end fortissimo, has a monotony of assertion prejudicial to all true effect. There should be vocal proportion, voice balance, and by a gentle commencement this result can best be attained.

Travelling quality
of a voice.

The travelling quality of a voice is often very misleading, and speakers not infrequently fancy because they fail to hear themselves loudly that they are unheard. But this fact often goes far to prove that there has been very little voice-waste, and that our utterance has reached its destination.

Each voice has its limit in the matter of power, beyond which it must never be forced.

The tones of a
voice.

“The tones of the voice,” said the late Mr. Samuel Brandram, “form in fact a distinct language, the language of emotion, which, while greatly assisting and strengthening the language of the words, is yet almost as intelligible without it: the language of emotion is the language of Nature, and is understood by all the world alike.”

The actual tone heard in the spoken word must possess a pure, open and unforced quality. To attain this there must be those complex adjustments of the vocal organs required in the utterance of each syllable and this without any stiffening or rigidity of the throat or any part of the vocal mechanism ; whilst the management of the breath in attacking, producing, developing gradating or sustaining the tone must be completely under control.

Voice to rest upon
breath.

The voice throughout its production must rest upon and be supported by the breath ; the words seeming to float upon the aërial stream, no atom of which but finds its way into articulate speech. The breath must not pass through the words or between the words in its outward course as is too frequently the case with proportionate weakening of the utterance and physical exhaustion.

The right pitch of the voice, the control of tongue and soft palate, the opening of the mouth, the command of the overtones which reinforce the voice by the sympathetic vibration of the air in the nostrils and other cavities and the healthy condition of throat, mouth, nose,

etc., all enter largely into the building up of good resonant tone.

Where there is nasal obstruction, or where the throat itself is congested, or the tonsils chronically enlarged, or the uvula is always elongated, the vocal timbre or quality will be poor and unsatisfactory.

Resonance.

Whilst it is true that in the production of good vocal tone the soft palate is raised it is certain that it should never be so tightly adjusted as to preclude the setting up of those co-vibrations of the air in the nostrils which strengthen the tone without destroying or minimizing its purity by the addition of any twangy character.

It is impossible to exaggerate the importance and value of resonance in the right use of the speaking voice and the student should diligently strive to master its difficulties and subtleties.

CHAPTER V

ARTICULATION

LET me suppose that the student has attained two things, namely,—control over the respiratory organs, and some skill in the management of the voice, considered as a musical instrument. His attention must now be directed to enunciation, so that each syllable of his utterance can be heard without troublesome effort.

The use of the mouth and lips in enunciation. It is a national fault that we neither open our mouths sufficiently nor use our lips adequately, with the result that our lapses in articulation amount to downright mumbling. Unless the mouth is well opened the sound is muffled and indifferent in quality, and unless the lips perform their office of modelling the vocal element with flexibility and facility our utterance must be imperfect.

The weight of all good speaking is primarily

borne by the lips, and it is extraordinary how little extra work need be sustained by the lungs and larynx, even when speaking in a large hall, if the resonance chambers of the voice are properly used, and the syllables are finely and freely moulded.

Anyone who would save himself physical fatigue from continuous speaking should remember to breathe frequently, to pitch the voice aright, to open the mouth well, and to be perfectly clear in enunciation.

The way in which we open or do not open our mouths leads to all sorts of vocal trouble and to faults of pronunciation. It is essential therefore to clearly realise what shape the variable cavity of the mouth is to take in reference to each individual syllable in the utterance of words. Experience, practice, and the observation of others who speak well, can alone give assurance with regard to this important matter.

If the teeth be kept together, due openness of sound remains an impossibility. The speaker is alarmed to find how little voice he is possessed of; whereas in reality the voice is a prisoner, and unable to pass the barriers imposed upon it.

Equally with the mouth, the lips are the cause of indistinctness and inaudibleness, where through ineffective or insufficient use they become stiff and unmanageable, indistinctness and bluntness of diction must result.

In the creation of a perfect language each sound would possess its sign ; with ours this is far from being the case. It is calculated that

Eighteen Vowel Sounds. there are eighteen vowel sounds in the English language, and yet we have only five letters for indicating these eighteen positions of the mouth. To a foreigner our consonants must be equally bewildering, seeing that they perplex even ourselves. These multitudinous sounds, insufficiently indicated, result in much provinciality and even vulgarity of pronunciation.

Vowels are the continuous sounds, and as such the music of a language,—the consonants commencing, distributing or ending, or in some way interrupting that music. The student should be most careful to ensure a right production and pronunciation of each of these eighteen sounds.

Use of Mirror in practice. In all articulation practice, a mirror should be used, and

observation taken of the positions of tongue, soft palate, teeth and lips; forming the pronunciation as well by the eye as by the ear.

To correct a thick and imperfect articulation, read or speak at first very slowly, only accelerating the pace when certain that you can do so and yet remain clear. In each case the correct sound must be given, and this without allowing the speech to become too formal or too precise.

Such practice should be made with good, loud and sustained voice, paying marked attention to the commencement and the end of words.

Difficult Sentences. When special difficulty in a word or phrase occurs, as is often the case, increase the difficulty in practice by at first whispering it in a forcible, audible whisper, and by thus giving the articulating organs additional work, the required facility of utterance will soonest be attained.

Indistinctness. Pass the tongue from time to time over the surfaces of the lips, as by keeping them moist they will remain flexible. Indistinctness will result if the consonants are imperfectly or inadequately formed, that is to say, if the right positions of tongue and lips in relation to them are ignored,

if there is an absence of strong muscular movement in forming them, and if the impact of the lips is weak and poor.

Take such words as :—

Mend Bend Falter Very Vast
Ferry Ponder Yonder Tend Vague etc.
and carefully note with the eye what happens when speaking them correctly and forcibly.

The final consonants are equally important, and must receive due pronunciation ; the T's, D's, B's, L's, etc., etc.

In all these matters the value of good example and skilled criticism must be of great assistance to the student.

The letters N and M frequently
Nasal Intonation. lead to nasal intonation in the entire word in which they occur, and in adjacent words ; for wherever nasal intonation commences, it is rarely confined to its immediate cause.

I suppose no speaker is ever infallibly correct in his pronunciation. It is well therefore for all of us to examine, to be on the watch, to compare,—lest faults of pronunciation and errors of articulation, closely allied to voice production, creep into our speech.

It is certain that vocal tuition, study and practice tend to a better use of the voice in public, and the enhancement of what we have to speak by a better method in saying it ; and it is equally true that a gentle and refined speech in private life is a possession of such value that we may well seek to attain it.

There are hundreds of men whose vocation calls for considerable and constant use of the speaking voice, who damage themselves physically, and their hearers mentally, by crude vocal efforts,—indistinct articulation and blind indifference to and ignorance of the fundamentals of elocutionary science.

CHAPTER VI

THE DELIVERY OF PROSE AND OF VERSE

Phrasing.

THE necessity of frequent inspiration demands great care in the phrasing of sentences. In conversation, a fresh breath is taken after speaking every few words, whereas in reading, too often the reverse is the case, with the result that the delivery is dull, and the voice loses both power and quality.

By a good and skilful habit of dividing up the sentence, which gains in force rather than suffers from such method, the speaker is saved much unnecessary and trying exertion, his words being always launched upon a full aerial stream.

Necessity of sufficient breath to support voice.

We have seen that a rich, even, smooth voice is impossible where the amount of inhaled air is insufficient, or where it is supplied too impetu-

ously or too freely from the lungs, and that where there is no recognised economy in the expenditure of the breath, a personal sense of fatigue, in addition to vocal ineffectiveness, follows.

Varied rate of
delivery.

The vitality of a speech is greatly enhanced by a variety in the rate of its delivery. How-

ever rapid the rate may be, the phrasing of sentences and the allowance of due time for breath must not be neglected, nor must the articulation suffer.

The speaker's thoughts may be quick and winged, and his speech proportionately impetuous, but audiences frequently lack so immediate a grasp as this rapid delivery demands.

On the other hand, a drawling, crawling, lethargic pace is equally to be avoided, as both spiritless and wearisome in the extreme.

Speak or read thereof at a rate which admits of clear enunciation, and gives your listeners time to comprehend the full meaning of one phrase before the next is upon them.

Emphasis.

Some words, sometimes entire sentences, require more force,

emphasis, and insistence which comes from a slackened pace and a more deliberate diction : other words, other sentences, may be spoken with advantage as rapidly as clear articulation will admit.

The elucidation of a sentence requires the use of emphasis to bring out its point, force and meaning. You can emphasize in many ways : by laying stress upon a word or group of words ; by pausing before or after the emphatic word or clause ; by becoming louder in tone, or by speaking more softly and slowly ; by the use of the rhetorical pause, and by the inflections of the voice.

It will be very necessary to guard against falling into the fault of overcharging your sentences with emphasis. If you emphasize everything, it amounts to very little. Another undesirable result of over-emphasis is that the delivery sounds didactic, and is at the same time physically exhausting to the speaker.

Parenthesis. Parenthetical sentences and interpolated explanations often cause obscurity.

The student should pause before and after the parenthesis, which should be spoken in

a lower key and more quickly than the main sentences; the parenthesis spoken, the voice resumes the exact pitch in continuing or completing the main sentence, at which it had previously arrived.

Rhythm.

All languages at their best have a recurrence at almost regular intervals of stress, very similar, and closely allied to musical accent. This is easily recognizable in rhymed or blank verse, whatever the metre may be, but a good delivery of prose equally requires the inclusion of this rhythmic movement maintained throughout the sentence, without which it would be dull and inharmonious.

However rapid the speech, however passionate the expression, there must be no omission of this quality of rhythm, except in dealing with sentences which are purposely rugged in style.

Take as an example of harmonious prose—indeed, almost blank verse—the following passage from Dickens' "Christmas Carol":—

"In easy state upon this couch there sat a jolly giant, glorious to see; who bore a glowing torch, in shape not unlike Plenty's

horn, and held it up, high up, to shed its light on Scrooge, as he came peeping round the door."

Punctuation.

It will be well to bear in mind that punctuation may be and frequently is incorrect, and consequently misleading as a guide to the right phrasing of sentences. A false position of comma or semicolon by the compositor may destroy the whole intention.

To read intelligibly, it is necessary to grasp the true meaning : then if the punctuation be incorrect, our own knowledge will show us where to pause, and how to phrase the sentence to the best advantage.

**Delivery of blank
verse.**

It is most important, when reading or declaiming blank verse, to introduce those pauses which show that we are delivering verse and not prose.

End of line pauses.

By suspending the voice (no fresh breath being taken) at the end of lines, even where is no pause in the sense, and by a due recognition of the *cæsure*, the fact that we are speaking verse will be proclaimed.

Cæsure

As an example, take the first twenty-six lines of Milton's "Paradise Lost," in sixteen of which the sense runs on into the next line; unless the value of the verse is to be destroyed, the delivery of these lines must include these slight final pauses, and this can be done without sacrificing the continuity of the phrase.

Rhetorical Pause.

Closely allied to the above, but wholly unindicated, is the Rhetorical Pause, in which again the voice is suspended, no new breath being taken during the silence, in order that what we are about to say may be heard with enhanced attention.

It depends for its introduction upon the judgment and taste of the speaker.

Such pauses must not be too frequent, or too long, or the delivery will be weakened instead of strengthened. Signor Talma observed: "The actor must have the art of thinking before he speaks:" (equally applicable to speaker or reader) By introducing pauses, he appears to meditate upon what he is about to say. But his physiognomy must correspond to the suspensions of his voice. His attitude and features must indicate that during these moments of silence his soul is deeply engaged: without

this, his pauses will seem rather to be the result of defective memory than a secret of his art."

"It will be found," says Sir Henry Irving, "that the most seemingly accidental effects are obtained when the working of the mind is visible before the tongue gives it words."

Self-consciousness often woefully mars delivery. It is a great gain for a speaker to lose himself in his subject. If uttering words originally spoken by another, one should bear in mind Coquelin's dictum and re-cast one's individuality." Under such circumstances the Reader, Reciter or Actor, places himself mentally in the position of the original speaker, and accordingly his delivery gains in force, expression and directness.

It takes a speaker time before he can attain the power so far to lose himself in what he is saying as to be natural, and allow his sympathy and sensibility full sway, and his powers of expression full scope.

The fear to be thought affected or hyper-sentimental is the cause of much of the ineffective, inexpressive, unconvincing and wearisome speaking and reading so frequently

heard, but whilst exaggerations of any sort, whether of pathos or humour, must be shunned, the possession of a luminous and expressive style is of incalculable value.

As a means of enchaining the attention of the young, and for awaking in them a love for what is best in literature, good reading, which embraces the natural expression of honest sentiment, must always be of immense utility and power.

**Necessity of
Practice.**

There must be continued practice if the speaker is to attain and retain control over vocal technique. Then, too, the complex mechanism of speech requires the health of each particular organ, and the physical well-being of the entire body.

Vocal-hygiene.

Vocal hygiene does not require excessive care for its realization, but only a reasonable application of common sense.

Fresh air in the house and out, by night as well as by day, is a necessity for all voice-users, who should avoid all atmospheric conditions of dust, smoke and closeness, which irritate the throat and lungs.

When suffering from cold or fatigue, it is well to avoid all public speaking, rest having a special value in accelerating vocal recovery.

It is certain that the voice is vastly improved by building up the bodily strength; for this reason,—a good nourishing diet and judicious exercise are both of importance. Whenever a speaker has some big vocal effort to make, he will do well to seek quiet, if not rest, as much as possible, for some hours beforehand.

CHAPTER VII

GESTURE

ALL effective speaking is accompanied by some amount of gesture, from which it gains both force and expression.

Gesture may be compared to the accompaniment of a song, by which the singing is enhanced; even so is delivery by well-chosen and significant action. There must be complete accord,—the accent of the voice corresponding to that of the gesture, except when the gesture purposely precedes the voice, with proportionate heightening of effect. In fact, the 'entente cordiale' existing between vocalist and accompanist is imitated by the speaker in his use of voice and action.

**How to stand
when speaking.**

It is a great advantage when speaking to stand well: the feet should be somewhat apart, and the weight of the body rather upon one

foot than upon both. By this method the speaker can more easily turn from side to side without attention being attracted to the movement. The head should be erect, the chest free and expanded, the shoulders well back, whilst the arms should not be allowed to touch the sides, as doing so, they would impede the respiratory movements of the chest.

The entire figure,—head, body, arms, hands and feet,—must be observed and regulated in order to realize a graceful, easy, varied and expressive bearing.

Calm bearing with deliberate movements. Avoid any emphasis of word or sentence by head movements, and indeed, doing anything in the use of voice or action which may strike your audience as unnatural, exaggerated, eccentric or peculiar. A calm bearing with deliberate movements is what a speaker should strive to attain : mere restlessness of attitude and redundancy of meaningless gesticulation being most undesirable and inappropriate.

Head erect, eyes towards audience. In addressing an audience, the eyes should not wander from individual to individual, or res

upon anyone in particular. Neither look downwards or upwards, but rather ahead of you, so that your hearers may be able to read the expressions—the emotions of mind and soul, which should declare themselves in your eyes and countenance.

In reading, cultivate the habit of phrasing shortly, gathering the words in the phrase at a glance, then speak them with the head erect, and the eyes on the audience, and not on the book. This method ensures the voice being heard, instead of being half smothered in the book, as is certain to be the case if the eyes are kept upon the page and the head bent.

**Avoidance of
cramped gesture.**

Any action which appears cramped, rigid, stiff or ungainly, must be discovered and avoided, hence the value of, at first, practising all gesture before a mirror, and severely criticizing one's movements. After a time, familiarity with what is good, and also with that which is evidently bad, will enable us to move with tolerable certainty of effect.

Changes of positions to be effected unobtrusively.

All change of position and of gesture must be effected unobtrusively. By the obser-

vation of good examples and the study of renowned statues and pictures, the student may greatly extend, vary and improve his action, reproducing those positions of head, arms, hands, and the rest which are convincing, and as such worthy of imitation.

The action should be graceful and appropriate, and must be in time with the words spoken, whilst with rare exceptions, the eyes of the speaker should follow the direction of the gesture.

Use of arms and
hands.

To be graceful, the action must be built upon curved lines, and should start from the shoulder. The elbow should be bent, and thus contribute to the curve of the arm. The fingers should generally be slightly separated, and the hand should rarely be shut. Finish in gesture greatly depends upon the management of the hands, and the lines taken by every part of the hands, from wrist to finger-tips. Suppleness of wrist is a great gain, and this flexibility is not too easily acquired.

A too much deflected elbow (it should often be breast high and level with the wrist) is the cause of much amateurishness in action.

In moving the hands forward, they should start their course slightly downwards, and then upwards into position : the reverse way is too often the practice, with the result that the elbow is driven in towards the side, and the whole action appears angular and awkward.

With English people, good gesture is exceedingly rare, but, aided by example and criticism, much can be done, till after a time, action will seem natural to the student, who, will be no longer content to express his meaning with his voice alone, but will harmonize his entire form and countenance to agree with the words he is speaking.

“The whole business of delivery should be *one*; everything should harmonize; the thought, the spirit, the language, the tone and the action, should all be of a piece.”

In his lectures to students, Mr. Spurgeon once said, “Gesture should not be excessive : it should be appropriate and never grotesque. You ought to be so true, so real, so deeply in earnest, that mere mechanical movements will be impossible to you, and everything about you will betoken life, energy, concentrated faculty and intense zeal. . . . We would have our

students think of Action while they are with us at College, that they may never have need to think of it in after days. . . . Our object is to remove excrescences of uncouth Nature, not to produce artificiality and affectation : we would prune the tree, and by no means clip it into a set form."

To enumerate the many gestures we should have at our command would be a long and fruitless task, but some few may be mentioned, remembering that all gesture requires the aid of the countenance and the expression of the eyes to give it its due significance.

With the hands we plead, summon, dismiss, threaten, display grief or joy, act the penitent, ask, deny or defy. By their aid we can express love, hatred or fear. With them we can indicate places, persons or things.

Sometimes gesture even takes the place of the voice, and equally well expresses the thought, becoming a universal language, a mute volapuk common to all. By realistic action the narrator can pourtray abstract ideas, making the audience see what he mentally sees, as if that tree, that mountain, river or plain of which he speaks were actually before him. And

just as clearly as the speaker sees that which he describes, and by apt and significant gesture refers to it, so proportionately will the audience realize the scene.

The thought illumines the face, the voice is in harmony, and the action is in agreement with both.

The panoply of the true speaker is well set forth in the following description of a great orator.

“As soon as he commences to speak, tones of perfect melody are heard. A voice, full, sweet and musical, falls on every ear, and awakens agreeable echoes in every soul which has sympathy with sounds. That wonderful voice is under perfect control, and can whisper or thunder at its possessor’s will. The countenance speaks too ; the entire form harmonizes. To the influence of this powerful organ,” he adds, “that of a manner characterized by freedom and fearlessness, intensely earnest and strikingly natural.”

In conclusion, I would say to treat things as by instinct, with force and with virility, and never to exaggerate ; to be able to convey that mystery which underlies the beautiful in life,

be it glad or be it sad ; above all, never to allow our delivery to become turgid, and never to permit facial expression to degenerate into grimace or gesture to become meaningless or redundant, are matters which the speaker should ever keep clearly before him.

Study, practice, observation and experience will alone render art mature and ensure that appearance of spontaneity that absence of deliberate and too obvious intention so necessary in an appeal to the intelligence, the imagination and the sympathy of an audience.

RESPIRATION EXERCISES

All exercise which tends to the development of the lungs will be of value in respiration—walking, swimming, fencing, rowing, in moderation, the movement of the arms backwards and forwards, the use of dumb-bells, expanders, etc., must be beneficial.

Control over the abdominal and intercostal muscles in contraction and relaxation is of the first importance : and the object of the following exercises is to attain this control.

The student must guard against over-doing respiratory exercises. Practise for five minutes at a time—say three times a day—is best. Nor should the exercises be undertaken immediately after a meal—food in the stomach impedes the movement of the diaphragm. The intake of the air must be through the nostrils.

It should be borne in mind that the object of all respiratory exercises is to get control over the pulmonary organs and not to abuse them.

There are limits to the expansion of the lungs. It is a sufficient quantity of air—not an over-supply—that is the desideratum.

In the following exercises there must be no constriction of the throat and no attempt to control the exit of the breath by the larynx: expiration to be attained solely by the use of costal and abdominal muscles.

(1) **Exercise for Inspiration**

The air to be inhaled slowly, and regularly through the nostrils. The shoulders must remain practically unmoved. Then by raising the middle and lower part of the breast bone and by contracting the external inter-costal muscles and by slightly drawing in the abdomen the lungs follow the movements of the chest and become duly inflated.

(2) **Exercise for Expiration**

By the unimpeded relaxation of the muscles used in Exercise 1, aided by the contraction of the abdominal muscles and the internal inter-costal muscles the reverse action of the lungs is attained and the expiratory act completed.

(3) Exercise for the Retention of the Air in the Lungs

The inspiration as in Exercise 1, then by keeping the inspiratory muscles in position—the air is retained. Do not hold it for longer than 4 seconds at first, increasing at rate of 2 seconds per week up to 14 seconds.

(4) Exercise for Slow and Even Expiration

Expand the lungs as in Exercise 1, then by regulating the action of the expiratory muscles a complete control can be obtained over the outgoing breath.

There must be no jerkiness ; no sudden fixing of the muscles, but a slow, gentle even egress of the air must be maintained throughout its entire expulsion.

(5) Take a rapid and deep inspiration followed by a rapid expiration.

(6) Take a rapid and deep inspiration followed by a slow and even expiration as in Ex. 4.

(7) Combine Exercises 3 and 4.

TONGUE EXERCISES

The shape of the tongue is marvellously alterable on account of its highly muscular character.

Open tone is impossible where there is stiffening of the root of the tongue with corresponding cramping of the throat and rigidity of jaw.

Practise the following exercises, mirror in hand, for not more than 3 or 4 minutes at a time.

Try to keep the lower jaw and the lips still.

- (1) Let the tongue lie as flat and low in mouth as possible—its edges touching the lower teeth all round : then slowly raise tip of tongue till it touches upper palate against gums of front teeth.

Repeat 3 times.

- (2) Same as No. 1 : then slowly move tip of tongue from side to side in mouth behind front teeth in a semi-circle, Repeat 3 times.

-
- (3) Keep the tongue as flat and low in mouth as possible. Now raise edges all round leaving a hollow space in the middle of the tongue.
 - (4) Practise the open vowels OO—O—AH, noting position of tongue and quality of tone. Breathe through nostrils.
 - (5) Practise LAH—KAH—KOO for control of tongue, and avoidance of throaty sounds.

Note position of tongue and quality of tone. Breathe through nostrils.

CONSONANTS IN WHICH THE TONGUE PLAYS AN
IMPORTANT PART

BREATH.	VOICE.		BREATH.	VOICE.
TH	TH	Lingua-dental	Thigh	Thy
T	D	Lingua-palatal	Tame	Dame
...	N	"	...	Name
S	Z	"	Seal	Zeal
...	L	"	...	Light
...	R	"	...	Rough
SH	ZH	"	Mission	Vision
K	...	Lingua-guttural	Kilt	...
...	G	"	...	Gorgeous
...	NG	"	...	Gong
				Then
				Dane
				Nine
				Azure
				Toil
				Run
				...
				...
				Gorse
				England

SOFT PALATE EXERCISES.

In the production of vowel sounds the soft palate, the movements of which are exceedingly complex, plays an important part ; whilst the consonantal sounds M—N, NG and NK depend for their correct pronunciation upon the accurate adjustment of the soft palate in relation to the tongue.

It would appear that there is also a sympathetic and automatic alteration in its position and tensity, in relation to each actual pitch of the voice.

In inhaling through the nostrils the soft palate falls down over the root of the tongue, shutting off more or less completely the mouth from the nose and throat.

In exhaling through the mouth the soft palate is raised and more or less shuts off the mouth from the nose and throat.

The following exercises practised with mirror in hand for about five minutes at each practice

will tend to a more complete movement and control of the soft palate and the strengthening of the muscles used in its adjustments.

- (1). Keep mouth slightly open—let the tongue be as flat as possible. Now inhale slowly through the nostrils and then exhale slowly through the mouth.
- (2). Inhale slowly through the mouth. Exhale slowly through the nostrils—keeping tongue as flat as possible.

LIP EXERCISES.

In the catalogue of consonant sounds according to the various organs used in their production we find both labials (P. B. M.) and Labio-Dentals (F. and V.) but, the lips enter largely into the formation of the majority of the other letters, their positions varying in accordance with the sound to be produced. Especially note their protrusion in pronouncing TH, SH, WH, W, etc. (*e.g.*, Thrust, Shame, When, World).

The actual opening of the mouth and the positions of the lips in reference to vowel sounds and to consonants also are equally important. Clearness of articulation depends upon accurate and immediate labial adjustment. To achieve the necessary flexibility and mobility of the lips—they should be kept moist by from time to time passing the tongue over their surfaces.

With mirror in hand speak the labials

P. B. M. (Pan, Ban, Man, etc.) and observe the preliminary contact of the lips.

Speak the Labio-dentals F. and V. (Fine, Vine, etc.) and note the difference in position of the lower lip in contact with the bottom of the upper teeth.

Carefully read any page of prose, elaborately forming the words, syllable by syllable, and noting the movements of the lips making sure that they bear their part in enunciation.

APPENDIX.

SECTION I.

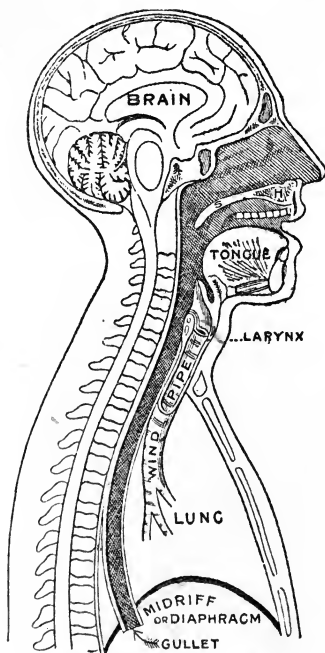
DIAGRAMS	{	CHEST : NECK : THROAT.
		SECTION OF HEAD.
		LARYNX.
		MOUTH.

EXERCISES

FOR
RESPIRATION,
TONGUE,
SOFT PALATE,
LIPS.

DIAGRAM

SHOWING
CHEST, NECK AND THROAT
WITH SECTION OF HEAD



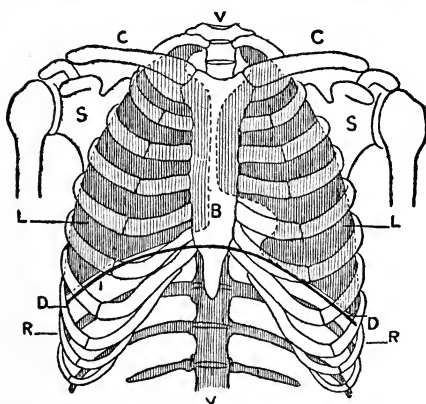
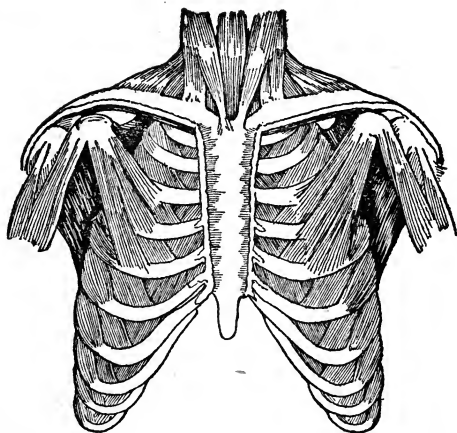
S Soft Palate. H. Hard Palate

DIAGRAMS

SHOWING

CHEST WITH

RIBS AND MUSCLES



C.Clavicle, or collar bone. L.Lungs. R.Ribs.
S.Scapula, or shoulder blade. B. Sternum,
or breast bone. V. Vertebral column. D. Midriff,
or diaphragm.

DIAGRAM

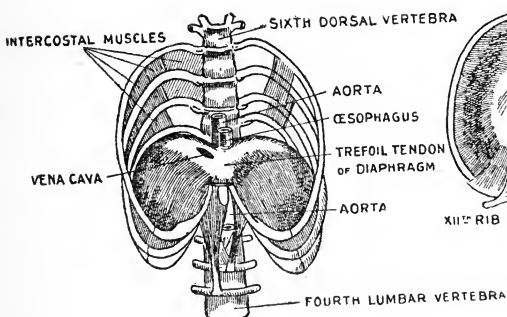
SHOWING

LOWER RIBS,

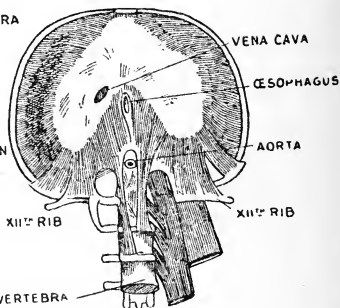
DIAPHRAGM

AND

VERTEBRÆ



THE LOWER HALF OF
THE THORAX SHOWING
THE DIAPHRAGM
FROM BEFORE



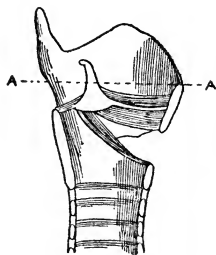
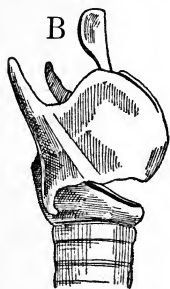
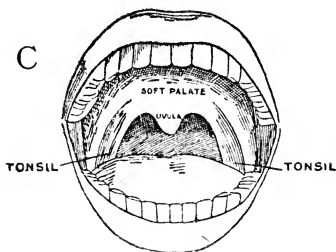
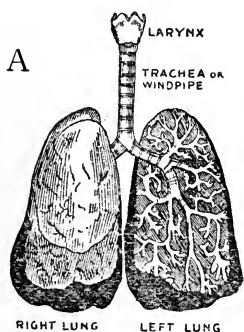
VIEW OF THE
DIAPHRAGM
FROM BELOW

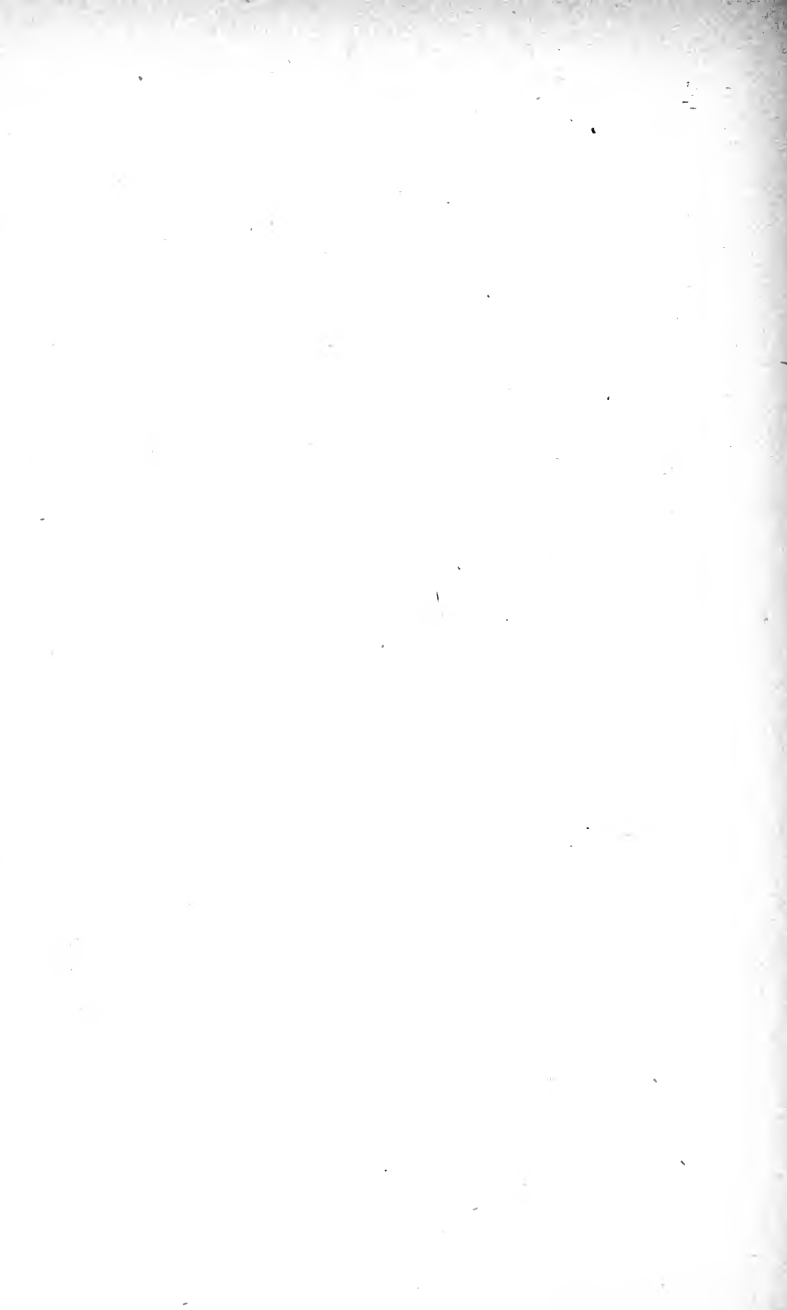
(FROM QUAIN'S ELEMENTS)
OF ANATOMY

DIAGRAMS

SHOWING

- A. LUNGS with TRACHEA and LARYNX
B. LARYNX
C. MOUTH.





APPENDIX

SECTION II

ARTICULATION AND PRONUNCIATION

VOWEL SOUNDS

CONSONANT SOUNDS

DIFFICULT LETTERS

M N NG NK R. S. TH

WORDS FOR PRONUNCIATION

PREFIXES

AND

SUFFIXES

WORDS COMPOSED OF

VOWELS PRECEDED

OR FOLLOWED BY TWO

OR MORE CONSONANTS.

FOR
PRACTICE
IN
ARTICULATION.

THE VOWEL SOUNDS.

(Eighteen in Number).

1.	a.	ale.....fate ape.....dale ache....save.	10.	i.	it.....lid ifwith ill.....ridge.
2.	a.	ah.....palm bar.....father vasthalf.	11.	o.	oak...woke old....hope hoe...coat.
3.	a.	at.....pan hap.....shall sad....hath.	12.	o.	on.....doll off....top of.....lot.
4.	a.	all.....daub ball....thaw jaw....dawn.	13.	oo	too.....hoof ooze...goose boon...poor.
5.	ai	air.....fair stair....care dare....pair.	14.	oi	oil.....noise joy....boy coin...voice.
6.	ee	ear.....need eel.....meat she....lease.	15.	ow } ou }	owl....power vow...bout thou...town
7.	e	end....dell led.....beg met....then.	16.	u	up.....sun bun....fur tub...shut.
8.	e	err.....berth earth...firth girth...mirth.	17.	u	bull....butcher pull....pulpit full....would
9.	i	isle.....life ice.....shy die...time.	18.	u	rule....duke tube...fugue dupe...yule.

In each of the eighteen vowel sounds the voice is uninterrupted in its passage through the mouth; the distinctive character of the sound being produced by the relative positions of tongue, soft palate, teeth and lips. These positions of the organs of speech, accurately adjusted, must be strictly and exactly maintained throughout the utterance of the vowel if the sound is to be and remain correct.

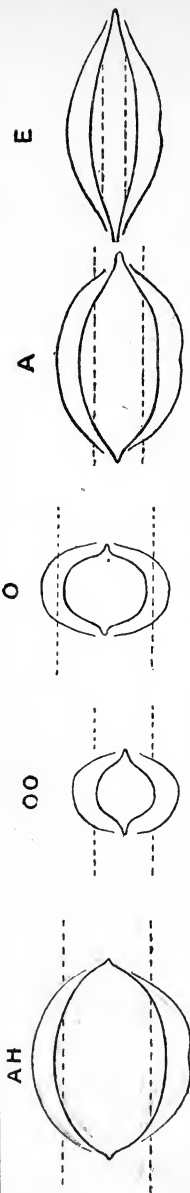
In trying to attain these modifications of continuous voice or in other words the various vowel sounds the student should cultivate his ear and by the use of a mirror carefully note too the necessary alterations taking place in the variable cavity of the mouth.

Where the aid and criticism of a teacher cannot be obtained an ideal of pronunciation should be formed by the observation of the best public speakers.

E. A. AH. O. OO is the order of the long vowels: E being furthest back in the mouth and the others successively more forward and more open in character. For practice AH and OO are the most valuable.

LONG VOWELS.

AH	OO	O	A	E
Very open mouth.	Mouth well opened and lips forward.	Round and forward sound. Avoid breaking O. Not O + O.	Should be a pure sound: not diphthongal as AH and EE.	Should not be pronounced too thinly: the teeth should not meet.
Tongue very flat. Tip of Tongue against lower teeth.	Tongue flat back of same very slightly raised. Tip of tongue against lower teeth.	Tip of tongue still behind lower teeth but rest of tongue above level of lower teeth.	Position of tongue same as for A.	



The diagrams shew approximately and relatively the actual opening and its shape formed by the lips in pronouncing these sustained vowels. The dotted lines indicate the teeth in lower jaw and in upper jaw. Note that in AH—A and E the lips are more open than the teeth whilst in OO and O the reverse is the case.

Last	Car	Coo	Ooze	Home	Own	Ale	Fate	Ear	Need
Star	Castle	Spoon	Group	Comb	Throne	Ape	Dale	Eel	Meat
Far	Basket	Moon	Root	Old	Blown	Ache	Save	She	Lease
Mast	Casket	Booth	Boon	Cold	Blow	Ague	Vain	Scene	Leave
Father	Demand	Hoof	Tomb	Bold	Only	Blame	Range	Seam	Grieve
Lath	Bar	Too	Move	Fold	Both	Flame	Change	Treat	Greed
Fast	Plant	Prove	Tooth	Told	Dome	Shade	Chase	Cheat	Fleece

DIPHTHONGAL or MIXED VOWELS.

I	OU OW	A AU AW	OI	AI
AH and E (short) not AU + E (short.)	Mouth well opened.	Mouth well opened. Lips pushed forward.	Mouth well opened. Lips pushed forward.	Open mouth.
Two rapid positions of tongue. 1. AH 2. E (short.)	Two rapid positions of Tongue: 1. AH 2. O.	Tongue low in mouth and slightly convex.	Tongue low in mouth and slightly convex. A W + EE	Tongue low in mouth: the tip of tongue slightly raised behind lower teeth. A + Short E.
Isle Ice Die Sign Nigh My Buy	Owl Thou Vow Scowl Fowl Loud Crowd	All Ball Jaw Pall Yawn Cause Form	Oil Joy Coin Void Spoil Coil Royal	Air Stair Dare Heir Share Pear Ne'er
Life Sky Time Mild Child Climb Height	Power Bout Town Plough Cow Brown Frown	Daub Thaw Dawn Walk Awe Daw Short	Noise Boy Voice Point Annoy Toy Coy	Fair Care Pair Bear There Glare Share

SHORT VOWELS.

A		E		I		O		U	
At	Pan	End	Dell	It	Lid	On	Doll	Up	Sun
Hap	Shall	Led	Beg	If	With	Off	Top	Bun	Fun
Sad	Hath	Met	Then	Ill	Ridge	Of	Lot	Tub	Shut
Gas	Than	Debt	Sell	City	Mirth	Shot	Toddle	Thunder	Nut
Sand	Lag	Bread	Knell	Ditty	Will	Yacht	Lodge	Shudder	Club
Have	Black	Bed	Men	Pity	Nib	Pod	Slot	Mud	Rub
Can	Knack	Shed	Ten	Sin	Hip	Clod	Toss	But	Mutter
		E						U	U
		Err						(Long)	(Long)
		Earth						Bull	Rule
		Berth						Pull	Duke
		Mirth						Pulpit	Fugue
								Butcher	Yule
								Would	Tube

CONSONANT SOUNDS.

(Twenty-four in number).

In all consonant sounds the current of breath through the mouth is more or less obstructed.

The following classification is taken from Hullah's "The Speaking Voice," one of the Clarendon Press Series.

LABIALS.

P.	B. (<i>Mute</i>)	Pin	Hip	Pan	Bin	Web	Bun
F.	V. (<i>Hissing</i>)	Fin	If	Fog	Vex	Have	Vintage.

DENTALS.

T.	D. (<i>Mute</i>)	Tip	Sit	Top	Dip	Dab	. . .
TH.	DH (<i>lisp</i> ing)	thin	with	thank	this	other	Thus
S.	Z. (<i>hiss</i> ing)	saw	voice	sigh		size	use
SH.	ZH (<i>aspirated</i>)	shawl	shy	shower		evasion	leisure.

GUTTURALS.

K.	G.	Kill	Wick	Ken	Gig	Wig	Get
CH	GH (<i>Aspirated</i>)	chip	ditch	chess	gill	ledge	jam.

NASALS.

M	N	}	Mid	Him	Hem	Nib	In	Net
			Liquids					
L	trilled R	}	as in run lick, ill, led, rot, berry, rug,					
smooth R			as in war war, fur, far.					
Y			yet, yarn, you.					
W			will, wag, wet.					
H			hit, head, hot.					
N.B.—C : Q : X are redundant letters.								

Great care should be taken with the sibilant S too often pronounced TH, and also with the liquid R frequently pronounced W, with or without a slight guttural sound attached to it.

The adjustment of the organs of speech in consonantal utterance must be immediate ; upon this forceful quality in the formation of the consonants single or joined, whether at the commencement, middle or end of the word will greatly depend the crispness of our speech.

Practice in all the vowel and consonant sounds of the language should be made by the student before he attempts recitation, in the same way as the vocalist by detached exercises laboriously trains the voice to execute the component parts of song.

Many educated people who would never add

a superfluous aspirate, frequently are guilty of omitting the H in such sentences as these :—

Give it 'im, for Give it him.

I told 'er so ,, I told her so.

He 'oo ,, He who

etc. etc.

M and N NG and NK.

Correct the tendency towards over nasality in pronunciation of words containing the letters M or N, or both.

Closely observe the character of the tone, and by the adjustment of the soft palate in relation to the tongue allow a large proportion of the sound to enter the mouth.

Practise the letters separately with the vowels before and after them, thus :—

MO — OM NO — ON etc. etc.

Practise the following words :—

Ma	Nab	Bring	Brink
Mamma	Nabob	Thing	Think
Make	Nadir	Clang	Crank
Manna	Nail	Long	Rank
Mammal	Name	Strong	Shrink
Mammoth	Native	Clung	Shrunk
Man	Namby	Flung	Sunk
Manacle	Nap		
Mammon	Nasal		
Manage	Nascent		

R (trilled).

The trilled R is made by the vibration of the tip of the tongue which is turned upwards. The vibration takes place behind the upper front teeth.

Prefix the syllable ER before the
word commencing with a trilled
R. thus ER + R un.

Speak at first slowly and only increase the rate when more vibratory movement is observable in the tip of the tongue.

Practise the following words, prefixing the syllable ER :

Run.
Rain,
Rent,
Ruin,
Rout,
Rot,
Rum,
Rat, etc.

Afterwards take words for practice commencing with labials and dentals, followed by the letter R.

Prune	Train	Drain
Fruit	Through	etc.
Bruin	Serrate	
Virulent	Shriek	

S.

Where too much sibilance attaches to the pronunciation of S, practise the following words :

Keep the tip of tongue back behind the barrier of the teeth ; practice with mirror in hand.

Same	Hiss
Sister	Scene
Crisis	Schism
Thesis	Psalm
Theseus	Castle
Sum	Fast
Socrates	Goose
Sound	Loose
Emphasis	Sensation.

TH

For TH let the tip of tongue press against the front top teeth. Practise the following words with mirror in hand :—

This	Think	Mother
That	Thigh	Brother
Then	Thy	Other
There	Third	Smother
Thwack	Three	Moth
Thing	Thorn	Cloth
Thread	Thrill	Froth
Thrum	Thrifty	Loth
Thimble	Throng	Sloth
The	Thrust	Both
These	Thumb	Troth
Thesis	Throne	With
Thick		Death

WORDS FOR EXAMINATION IN PRONUNCIATION.

THE student should examine his pronunciation of the following words with the aid of a good pronouncing dictionary. Some of the words given are selected on account of the true pronunciation of final or other syllables :—

- A. Accomplish, Aerial, Aerie, Aeronaut.
Aerolite, Æsthetic, Alien, Allegro.
Ant, Applicable.
- B. Bacilli, Bitumen.
- C. Cicatrice, Cicerone, Clematis, Commissary.
Commonalty, Communal, Complex.
Compliance, Conduit, Consignee.
Contumely, Corollary, Critique, Cuirass.
- D. Dalliance, Dance, Debauchee, Decorum.
Decorous, Deficit, Depreciate, Deshabille.
Detail, Digest, Digress, Dilate, Diverge.
Divide, Diligent, Disputable, Disputant.
Dissolve, Divan, Diverse, Divest.
Divert, Donor, Draught, Dreary.
Drought, Drouth, Duty, Dynasty.

- E. Ear, Elegiac, Emerge, Enable, Enact.
Enamel, Enchant, English, Enthusiasm.
Epitaph, Exhale, Exhaust, Exhibit, Exhilarate.
Exhort, Exhume, Expletive, Expurgate, Extant.
Exude, Exult.
- F. Falchion, Falcon, Fasten, Febrile, Fertile.
Fragile, Futile, February, Fidelity, Finale.
Finesse, Flaccid, Flagrant.
- G. Gallant, Gaseous, Gaunt, Geyser, Glory.
Gradient, Gristly, Grisly, Gunwale.
- H. Haunt, Herculean, Hiccough, Humour.
- I. Idyl, Illustrate, Impious, Implacable.
Impost, Indecorous, Indisputable.
Indissoluble, Interstice, Inscible.
Irrefragable, Irrefutable, Irrevocable.
Irritant, Isthmus, Itinerant.
- J. Jasmine, Jaunt, Jaundice, Jewel.
Jewellery, Jocund, Jostle, Juvenile.
- K. Kiln, Knoll (verb), Knoll (noun), Krall.
- L. Laboratory, Landward, Langour.
Laudanum, Laundry, Lichen.
Lineament, Listen, Listener, Livelong.
Longevity, Lugubrious, Lurid, Levee.
- M. Masculine, Maniacle, Masquerade, Milch.
Minute (adj.), Moccasin, Moisture, Monologue.
More, Morose, Mountain, Mulatto.
Musket, Muslin.
- N. Naiad, Naive, Naphtha, Nephew.
Nonpareil, Noose.
- O. Obese, Obituary, Object, Occult, Offend.
Onerous.

- P. Package, Packet, Palate, Palfrey, Parasite.
 Pariah, Parson, Particular, Parvenu.
 Pastel, Patchouli, Patent, Patron.
 Patronage, Pendant, Pendent, Peninsula.
 Pentecost, Percolate, Perfect.
 Perhaps, Perjure, Perplex, Persist, Pessimist.
 Pestilence, Pestle, Phaeton, Phalanx.
 Phosphorous, Phthisis, Phthisical.
 Piazza, Pilot, Piquant, Placable.
 Placard, Plagiary, Plaid, Plait.
 Plant, Plateau, Poignant, Poniard.
 Poor, Porcelain, Porpoise, Posthumous.
 Post-obit, Precedence, Prefatory, Premier.
 Presage (verb), Presage (noun), Prestige.
 Primer, Principal, Principle, Privacy.
 Progress (noun), Progress (verb), Projectile.
 Prolix, Promulgate, Puisne, Puissant.
 Pumice, Purport, Pursuit, Pyramid.
 Pyrotechnic.
- Q. Quadrille, Question, Quoth.
- R. Radiant, Rapine, Rationale, Recondite.
 Recreant, Recusant, Refutable, Regime.
 Relevant, Relict, Remedial, Reptile, Reputable.
 Respite, Retail (verb), Revocable, Rabid.
- S. Saccharine, Sacrilege, Sacrilegious.
 Sagittal, Salien, Salubrious, Salve, Satiare.
 Satiety, Saviour, Saxon, Scallop, Scenic.
 Sculpture, Semblance, Senile, Sentient.
 Seraglio, Shore, Sleight.
 Soften, Soldier, Solecism, Solstice, Sonorous.
 Specialty, Spontaneity, Squadron.

Stereoscope, Stevedore, Stomacher, Stratagem.

Strategic, Suave, Succinct, Surveillance.

Synod.

T. Tenable, Tenet, Tensile, Testament.

Textile, Tiara, Timeous, Tirade.

Titular, Tourniquet, Toward, Trachea.

Trait, Transient, Tricolour, Tribune.

Trow, Tryst.

V. Vagary, Vehement, Vermicelli, Virile.

Viscid, Virulence.

W. Wainscot, Wednesday, Wont, Worsted.

Z. Zymotic.

PREFIXES AND SUFFIXES

A selected list of those requiring special care
in pronunciation.

PREFIXES.

AB.	Abjure, Absurd, Abject, Abdicate, Abstain.
AC.	Accept, Acknowledge, Acquire, Acclaim, Acquaint.
AD.	Adhere, Address, Adduce, Admire, Advance.
AF.	Affirm, Affect, Affiance, Affront.
AG.	Aggregate, Aggressive, Aggravate, Aggregate.
AL.	Allude, Allege, Allow, Allure, Allied, Allot.
AN.	Annex, Announce, Annoy, Annihilate.
AP.	Applaud, Appease, Append, Appetite, Appoint.
AR.	Arrogant, Arraign, Arrive, Arrange.
AS.	Assume, Assay, Assault, Assert, Assure.
AT.	Attribute, Attire, Attract, Attest, Attune.
AMBI.	Ambidexter, Ambient, Ambiguity.
ANA.	Analysis, Anagram, Anabaptist.
ANT.	Antagonist, Antacid.

ANTE.	Anterior, Antecedent, Antedate.
ANTI.	Antidote, Antichrist, Anticlimax.
APO.	Apostate, Apoplexy, Apotheosis.
ARCH.	Archbishop, Archangel.
ARCHI.	Architect, Archidiaconal.
AUTO.	Autograph, Automatic, Autotype.
BE.	Beside, Beneath, Below.
BI.	Bicycle, Bisect, Biennial.
CATA.	Catacomb, Cataclysm, Catalepsy.
CATH.	Cathedral, Catholic.
CIRCUM.	Circumspect, Circumnavigate.
COM.	Combine, Compound, Command.
CONTRA.	Contradict, Contravene.
DE.	Descend, Denude, Depart.
DIA.	Diameter, Dialogue, Diapason.
EC.	Eccentric, Ecclesiastic, Ecstatic.
EF.	Effigy, Effectual, Effervesce, Efficient.
ENTER.	Enterprise, Entertain.
EPI.	Epilogue, Epilepsy, Epitaph, Epithet.
EU.	Eulogy, Euphemism, Euphony.
FOR.	Forbear, Forbid, Fordo.
HETERO.	Heterodox, Heterogeneous.
HOLO.	Holocaust, Holograph.
HYPER.	Hyperbole, Hyperborean, Hypercritical.
INTER.	Interject, Interlope, Interlude.
INTRO.	Introvert, Introspect.
MAL.	Malapert, Malcontent, Malformation.
META.	Metamorphosis, Metaphor, Metaphysics.
MIS.	Misapply, Misbehave, Mischance.
MONO.	Monody, Monogram, Monogamy.
MULTI.	Multifarious, Multiply, Multitude.

OB.	Object, Obligation, Obscure.
OC.	Occasion, Occupy, Occurrence.
OFF.	Offset, Offshoot, Offspring,
PER.	Percolate, Percussion, Perennial.
PERI.	Pericardium, Perimeter, Peripatetic.
PROTO.	Protomartyr, Protoplasm, Prototype.
RE.	Rebut, Recall, Recapitulate.
SUBTER.	Subterfuge, Subterranean.
SUPER.	Superabound, Superfine, Superfluous.
SUC.	Succeed, Succinct, Succumb.
SYN.	Synchronize, Syncopate.
SYL.	Syllable, Syllogism.
TRANS.	Translucent, Transmit, Transpose.
TRI.	Triangle, Triennial, Trichord.
WITH.	Withdraw, Withhold, Withstand.

SUFFIXES.

—ABLE.	Rentable, Portable, Inevitable.
—AC.	Zodiac, Cardiac, Demoniatic.
—ACEOUS.	Herbaceous, Farinaceous.
—ACY.	Legacy, Conspiracy, Prelacy.
—ADE.	Blockade, Lemonade, Masquerade.
—AGE.	Bondage, Cordage, Lineage.
—AL.	Annual, Filial, Herbal.
—ARD.	Poniard, Drunkard, Tankard.
—ARY.	Aviary, Breviary, Plenary.
—ATE.	Depreciate, Enunciate, Mediate.
—ATORY.	Predatory, Derogatory, Oratory.
—DOM.	Kingdom, Thralldom, Christendom.
—EE.	Assignee, Referee, Absentee.
—EER.	Buccaneer, Charioteer.

—EN.	Wooden, Beholden, Warden.
—ENCE.	Despondence, Audience, Resilience.
—EOUS.	Hideous, Courteous, Aqueous.
—ERLY.	Brotherly, Easterly, Cleverly.
—ESQUE.	Arabesque, Picturesque.
—ESS.	Authoress, Giantess, Countess.
—EST.	Interest, Eldest, Youngest.
—FOLD.	Blindfold, Threefold, Manifold.
—FUL.	Peaceful, Tuneful, Useful.
—FY.	Rarefy, Pacify, Modify.
—GENEOUS.	Homogeneous, Heterogeneous.
—HEAD.	Loggerhead, Godhead.
—IBLE.	Legible, Visible Destructible.
—IC.	Magic, Tragic, Hydraulic.
—ILE.	Mobile, Agile, Puerile.
—ING.	Singing, Roaring, Dashing.
—ION.	Ignition, Apposition, Fruition.
—ISH.	Monkish, Mawkish, Popish.
—ISM.	Deism, Atheism, Altruism.
—IST.	Deist, Atheist, Altruist.
—ITY.	Veracity, Felicity, Precocity.
—LENCE.	Benevolence, Virulence, Turbulence.
—LESS.	Pitiless, Merciless, Hopeless.
—LENT.	Benevolent, Virulent, Turbulent.
—MENT.	Preferment, Amendment.
—MOST.	Almost, Hindmost, Upmost.
—NESS.	Likeness, Wickedness, Brightness.
—SOME.	Handsome, Gladsome, Loathsome.
—TER.	Diameter, Pentameter, After.
—THER.	Father, Neither, Further.
—TUDE.	Desuetude, Longitude, Plenitude,

—ULE.	Schedule, Globule, Pilule.
—URE.	Measure, Pleasure, Figure
—WARD.	Homeward, Seaward, Upward.
—WISE.	Likewise, Otherwise, Lengthwise.

WORDS COMPOSED OF VOWELS PRECEDED
OR FOLLOWED BY TWO OR MORE CONSONANTS.

LABIALS.

B

BL.	Black, Bleak, Bluish, Able, Cable, Table.
BR.	Brown, Brush, Branch, Drink, Bride. Broach.
BD.	Webbed, Orbed, Daubed, Barbed, Probed.

BZ.	Cabs, Ribs, Tubs, Tribes, Robes, Scribes.
-----	---

F

FL.	Flame, Flash, Flicker, Flung, Flag, Flat.
FN.	Often, Stiffen, Deafen, Soften.
FR.	Frame, Fray, Fragment, Fruit, Freak, Fraud.

FT.	Eft, Aft, Oft, Lift, Drift, Sift, Deftly.
-----	---

FZ.	Chiefs, Oafs, Hoofs, Cuffs, Cliffs.
-----	-------------------------------------

P

PL.	Plane, Plight, Plod, Apply, Rippling.
PN.	Open, Happen, Cheapen.
PR.	Prate, Prattle, Premises, Precede, Prance.
PT.	Kept, Adept, Slept, Adapt, Swept.
PTH.	Depth.
PS.	Crops, Cyclops, Hips, Chops, Hops.

PTZ.	Corrupts, Adepts.
PTHZ.	Depths.
V	
VD.	Lived, Starved, Saved, Reserved, Resolved.
VZ.	Eaves, Selves, Fives, Staves, Beeves.
VN.	Seven, Haven, Oven.
VNZ.	Ovens, Havens, Ravens.

DENTALS-

D

DR.	Drank, Drench, Dribble, Drive, Drop, Drone.
DL.	Cradle, Saddle, Idle, Muddle, Fiddle.
DLD.	Cradled, Saddled, Idled.
DLZ.	Cradles, Saddles, Idles.
DTH.	Width, Breadth, Thousandth.
DTHZ.	Widths, Breadths, Thousandths.
DW.	Dwindle, Dwell, Dwarf.
DZ.	Wads, Seeds, Toads, Bands, Winds.

S

SF.	Sphere, Sphinx.
SL.	Slag, Slake, Sledge, Slim, Slide, Slope.
SM.	Smack, Smart, Smear, Smile, Smoke.
SN.	Snack, Snake, Sneer, Snipe, Snob.
SP.	Span, Space, Spent, Speed, Spoke, Sponge.
SPD.	Clasped, Gaspd.
SPS.	Wisps, Wasps, Gasps, Clasps.
ST.	Stand, Staid, Stem, Stick, Stone, Stop.
SK.	Skate, Sketch, Skull, Scoff, Skin.
SH.	She, Shake, Sham, Shed, Shook, Shine.

SHR. Shrapnel, Shrew, Shriek, Shrill, Shrine,
Shrove.

SHT. Blushed, Flashed, Wished, Washed.

T

TH. This, Then, Thy, Thou, Thereon, Thong.

THR. Through, Thrice, Thrush, Thrash, Thrive,
Throve.

THW. Thwart, Thwack.

TCH. Witch, Watch, Screech, Catch, Much,
Slouch.

TL. Beetle, Title, Gentle, Startle, Battle, Bottle.

TLZ. Beetles, Battles, Bottles.

TN. Sweeten, Flatten, Lighten, Shorten.

TNZ. Sweetens, Flattens, Buttons.

TR. Treason, Trap, Trod, Tropic, Trojan.

TW. Twain, Twine, Twelfth, Twenty, Tweak.

TZ. Nets, Boots, Knits, Knots, Butts.

Z

ZL. Weasel, Chisel, Ousel, Drizzle, Puzzle.

ZLZ. Measles, Drizzles.

ZD. Praised, Diseased, Advised, Housed,
Oozed.

ZM. Sarcasm, Spasm, Deism, Schism, Baptism.

ZMZ. Spasms, Prisms.

ZN. Frozen, Chosen, Waxen, Brazen, Dozen.

ZNZ. Dozens, Cousins, Tokens.

GUTTURALS.

C

CH. Chain, Chaff, Cheap, Chest, Chip, Chirrup.

CHT. Arched, Fetched, Smirched, Pitched.

G

GD.	Begged, Digged.
GL.	Glad, Glade, Gleam, Glint, Gloat, Glutinous.
GLZ.	Eagles, Giggles, Straggles, Struggles.
GR.	Grave, Grammar, Greed, Groat, Grime, Grub.
GZ.	Leagues.

K

KL.	Clang, Clench, Climb, Cackle, Sickle Buckle.
KLZ.	Shackles, Sickles, Buckles.
KN.	Shaken, Quicken, Darken, Broken.
KNZ.	Quickens, Darkens.
KR.	Cram, Crane, Cream, Crop, Cruise.
KT.	Pickled, Hooked, Masked, Tusked.
KTZ.	Facts, Sects, Picts, Acts, Inflicts, Infects.

LIQUIDS.

L

LB.	Alb, Bulb.
LBZ.	Albs, Bulbs.
LD.	Bald, Bold, Eld, Wild, Skilled, Schooled.
LDZ.	Builds, Folds.
LF.	Calf, Shelf, Golf, Gulf.
LGH.	Bilge, Indulge
LK.	Walk, Elk, Milk, Yolk, Bulk.
LKS.	Silks.
LKT.	Milked.
LKTS.	Mulcts.
LM.	Realm, Film.
LN.	Kiln, Swoln.

LPS.	Scalps, Helps.
LS.	False, Else, Pulse.
LT.	Halt, Belt, Gilt, Colt, Insult.
LTH.	Wealth, Tilth.
LTS.	Halts, Colts, Insults.
LTHS.	Healths.
LV.	Twelve, Evolve.
LVZ.	Evolves, Wolves, Elves.
LZ.	Bales, Balls, Doles, Fails, Isles, Bowls.

M

MD.	Armed, Plumed, Famed, Helmed.
MTH.	Warmth.
MZ.	Arms, Times, Seams, Homes, Hems.

N

ND.	And, Bend, Command, Bind, Fund.
NCH.	Branch, Bunch, Bench, Inch, Haunch.
NDZ.	Lands, Demands, Amends, Grounds.
NG.	Ping-Pong, Gong, Thing, Bung.
NGH.	Strange, Cringe, Sponge, Vengeful.
NGZ.	Pangs, Things, Gongs, Bungs.
NK.	Dank, Ink, Monk, Bunk.
NKS.	Inks, Bunks.
NT.	Ant, Giant, Grant, Cent, Faint, Print.
NTH.	Corinth, Month, Plinth, Tenth.
NTHS.	Plinths, Months, Tenths.
NTZ.	Chintz, Complaints, Points, Wants.

R

RB.	Barb, Herb, Orb, Curb.
RBZ.	Barbs, Orbs.
RD.	Sward, Yard, Herd, Horde, Curd.
RDZ.	Cords, Swords.

RCH.	Arch, Perch, Porch.
RCHD.	Arched, Perched.
RF.	Scarf, Wharf, Turf.
RFS.	Scarfs, Wharfs.
RGH.	Large, Merge, Forge.
RGD.	Charged, Enlarged.
RK.	Mark, Irk, Stork, Murk.
RKS.	Marks, Storks, Work.
RL.	Snarl, Curl, Whirl.
RLD.	World.
RLDZ.	Worlds.
RM.	Farm, Germ, Form, Worm.
RMD.	Formed, Stormed.
RMZ.	Forms, Storms.
RN.	Torn, Barn, Burn.
RND.	Turned, Darned.
RNZ.	Turns, Barns.
RP.	Harp, Warp, Chirp.
RPZ.	Harps, Chirps, Warps.
RS.	Verse, Corse, Worse.
RST.	Worst.
RT.	Cart, Short, Blurt.
RTZ.	Carts.
RTHZ.	Births.
RV.	Serve, Carve.
RVS.	Serves, Carves.

APPENDIX

SECTION III

PHRASING, }
PAUSES, }

INFLECTION, }
MODULATION, }

VOCAL EXPRESSION,
GESTURE,
FACIAL EXPRESSION.

PHRASING. IN REFERENCE TO BREATH.

N.B.—The vertical lines indicate where breath is to be taken.

JULIUS CÆSAR.

Exercise I. Act III. Scene I.

Bru.

By your pardon ;—

I will myself into the pulpit first, |
And show the reason of our Cæsar's death : |
What Antony shall speak, | I will protest
He speaks by leave | and by permission ; |
And that we are contented Cæsar shall
Have all due rites | and lawful ceremonies. |
It shall advantage more than do us wrong. |

Cas. I know not what may fall ; I like it not. |

Bru. Mark Antony, here, take you Cæsar's body. |

You shall not in your funeral speech blame us, |
But speak all good you can devise of Cæsar ; |
And say, you do't by our permission ; |
Else shall you not have any hand at all
About his funeral. | And you shall speak
In the same pulpit whereto I am going, |
After my speech is ended. |

Ant.

Be it so ; |

I do desire no more. |

Bru. Prepare the body, then, and follow us.[*Exeunt all but ANTONY.**Ant.* O, pardon me, thou bleeding piece of earth, |

That I am meek and gentle with these butchers ! |

Thou art the ruins of the noblest man |

That ever lived in the tide of times. |

Woe to the hands that shed this costly blood ! |

Over thy wounds now do I prophesy,— |

260

Which, like dumb mouths, do ope their ruby lips |

To beg the voice and utterance of my tongue,— |

A curse shall light upon the limbs of men ; |

Domestic fury and fierce civil strife, |

Shall cumber all the parts of Italy ; |

Blood and destruction shall be so in use, |

And dreadful objects so familiar, |

That mothers shall but smile | when they behold

Their infants quartered with the hands of war, |

All pity choked with custom of fell deeds : |

270

And Cæsar's spirit ranging for revenge, |

With Até by his side, come hot from hell, |

Shall in these confines | with a monarch's voice

Cry 'Havoc !' | and let slip the dogs of war ; |

That this foul deed shall smell above the earth |

With carrion men groaning for burial. |

Exercise 2. Act. II. Scene 1

Bru. It must be by his death | : and, for my part, 10
I know no personal cause to spurn at him, |
But for the general. | He would be crowned :— |
How that might change his nature, | there's the question : |
It is the bright day that brings forth the adder, |
And that craves wary walking. | Crown him?— |
that ; |
And then, I grant, we put a sting in him, |
That at his will he may do danger with. |
The abuse of greatness is, when it disjoins
Remorse from power : | and, to speak truth of Cæsar, |
I have not known when his affections swayed 20
More than his reason. | But 'tis a common proof,
That lowliness is young ambition's ladder, |
Whereto the climber upward turns his face ; |
But when he once attains the upmost round, |
He then unto the ladder turns his back, |
Looks in the clouds, | scorning the base degrees
By which he did ascend. | So Cæsar may : |
Then, lest he may, prevent. | And, since the quarrel
Will bear no colour for the thing he is, |
Fashion it thus : | that what he is, augmented, | 30
Would run to these and these extremities : |
And therefore think him as a serpent's egg, |
Which, hatched, would as his kind grow mischievous ; |
And kill him in the shell. |

DICKENS' CHRISTMAS CAROL

Exercise 3

Meanwhile the fog and darkness thickened so, | that people ran about with flaring links, | proffering their services to go before horses in carriages, | and conduct them on their way. | The ancient tower of a church, | whose gruff old bell was always peeping slyly down at Scrooge | out of a gothic window in the wall, | became invisible, | and struck the hours and quarters in the clouds, | with tremulous vibrations afterwards, | as if its teeth were chattering in its frozen head up there. | The cold became intense. | In the main street, at the corner of the court, | some labourers were repairing the gas-pipes, | and had lighted a great fire in a brazier, | round which a party of ragged men and boys were gathered | warming their hands and winking their eyes before the blaze in rapture. | The water-plug being left in solitude, | its overflowings suddenly congealed, and turned to misanthropic ice. | The brightness of the shops | where holly sprigs and berries crackled in the lamp heat of the windows, | made pale faces ruddy as they passed. | Poulterers' and grocers' trades became a splendid joke | a glorious pageant, | with which it was next to impossible to believe that such dull principles as bargain and sale had anything to do. | The Lord Mayor, in the stronghold of the mighty Mansion House, | gave orders to his fifty cooks and butlers | to keep Christmas as a Lord Mayor's household should | and even the little tailor, whom he had fined five shillings on the previous Monday | for being drunk and bloodthirsty in the streets, |

stirred up to-morrow's pudding in his garret | while his lean wife and the baby sallied out to buy the beef. |

DICKENS' CHRISTMAS CAROL

Exercise 4

It was a very low fire indeed; | nothing on such a bitter night. | He was obliged to sit close to it, | and brood over it, | before he could extract the least sensation of warmth from such a handful of fuel. | The fireplace was an old one, | built by some Dutch merchant long ago. | and paved all round with quaint Dutch tiles, | designed to illustrate the Scriptures. | There were Cains and Abels, | Pharaoh's daughters, | Queens of Sheba, | Angelic messengers descending through the air on clouds like feather-beds, | Abrahams, | Belshazzars, | Apostles putting off to in sea butter-boats, | hundreds of figures to attract his thoughts; | and yet that face of Marley, | seven years dead, | came like the ancient Prophet's rod, | and swallowed up the whole. | If each smooth tile had been a blank at first, | with power to shape some picture on its surface from the disjointed fragments of his thoughts, | there would have been a copy of old Marley's head on every one. |

MACAULAY'S ESSAYS ON LORD BACON

Exercise 5

LORD BACON

5

| We all know how unwilling we are | to admit the truth of any disgraceful story | about a person whose society we like, | and from whom we have

received favours; | how long we struggle against evidence, | how fondly, when the facts cannot be disputed, | we cling to the hope that there may be some explanation | or some extenuating circumstance with which we are unacquainted. | Just such is the feeling which a man of liberal education | naturally entertains towards the great minds of former ages. | The debt which he owes to them is incalculable. | They have guided him to truth. | They have filled his mind with noble and graceful images. | They have stood by him in all vicissitudes, | comforters in sorrow, | nurses in sickness, | companions in solitude. | These friendships are exposed to no danger | from the occurrences by which other attachments are weakened or dissolved. | Time glides on | fortune is inconstant; | tempers are soured | bonds which seemed insoluble | are daily sundered by interest, | by emulation, | or by caprice. | But no such cause | can affect the silent converse which we hold with the highest of human intellects.

| That placid intercourse is disturbed by no jealousies or resentments. | These are the old friends who are never seen with new faces,—who are the same in wealth and in poverty, | in glory and in obscurity. | With the dead there is no rivalry. | In the dead there is no change. | Plato is never sullen. | Cervantes is never petulant. | Demosthenes never comes unseasonably. | Dante never stays too long. | No difference of political opinion can alienate Cicero. | No heresy can excite the horror of Bossuet. |

Nothing, then, can be more natural | than that a person endowed with sensibility and imagination | should entertain a respectful and affectionate feeling towards those great men | with whose minds he holds daily communion. | Yet

nothing can be more certain | than that such men have not
always deserved to be regarded with respect or affection.

PARADISE LOST.

Exercise 6. Book iv. 32-110.

‘O thou | that, with surpassing glory crowned, |
 Lookest from thy sole dominion | like the god
 Of this new World | at whose sight | all the stars
 Hide their diminished heads | to thee I call, | 35
 But with no friendly voice, | and add thy name,
 O Sun, | to tell thee how I hate thy beams, |
 That bring to my remembrance from what state
 I fell, | how glorious once above thy sphere, |
 Till pride | and worse ambition | threw me down, | 40
 Warring in Heaven | against Heaven’s matchless King ! |
 Ah, wherefore ? | He deserved no such return
 From me, | whom he created what I was
 In that bright eminence, | and with his good
 Upbraided none ; | nor was his service hard. | 45
 What could be less than to afford him praise, |
 The easiest recompense, | and pay him thanks,
 How due ? | Yet all his good proved ill in me, |
 And wrought but malice. | Lifted up so high, |
 I ’sdained subjection, | and thought one step higher 50
 Would set me highest, | and in a moment quit
 The debt immense of endless gratitude, |
 So burdensome, still paying, still to owe ;
 Forgetful what from him I still received ; |
 And understood not | that a grateful mind 55

By owing owes not, | but still pays, | at once
Indebted and discharged | what burden then? |
Oh, had his powerful destiny ordained
Me some inferior Angel, | I had stood
Then happy | no unbounded hope had raised 60
Ambition. | Yet why not? | Some other Power
As great might have aspired, | and me, though mean,
Drawn to his part. | But other Powers as great
Fell not, | but stand unshaken, | from within
Or from without | to all temptations armed! | 65
Hadst thou the same free will and power to stand? |
Thou hadst. | Whom hast thou then, or what, to accuse, |
But Heaven's free love dealt equally to all? |
Be then his love accursed, | since, love or hate
To me alike it deals eternal woe. | 70
Nay, cursed be thou; | since against his thy will
Chose freely | what it now so justly rues. |
Me miserable! | which way shall I fly |
Infinite wrath and infinite despair? |
Which way I fly is Hell; | myself am Hell; | 75
And, in the lowest deep, | a lower deep
Still threatening to devour me opens wide, |
To which the Hell I suffer seems a Heaven. |
O then, at last relent! | Is there no place
Left for repentance, | none for pardon left? | 80
None left but by submission; | and that word
Disdain forbids me, | and my dread of shame
Among the Spirits beneath, | whom I seduced
With other promises and other vaunts
Than to submit, | boasting I could subdue 85

The Omnipotent. | Ay me ! | they little know
How dearly I abide that boast so vain. |
Under what torments inwardly I groan. |
While they adore me on the throne of Hell, |
With diadem and sceptre high advanced, | 90
The lower still I fall, | only supreme
In misery : | such joy ambition finds ! |
But say I could repent | and could obtain,
By act of grace, my former state | how soon 94
Would highth recall high thoughts | how soon unsay
What feigned submission swore ! | Ease would recant
Vows made in pain, | as violent and void |
(For never can true reconciliation grow |
Where wounds of deadly hate have pierced so deep) |
Which would but lead me to a worse relapse 100
And heavier fall | so should I purchase dear
Short intermission, | bought with double smart. |
This knows my Punisher ; | therefore as far
From granting he, | as I from begging, peace, |
All hope excluded thus, | behold, instead 105
Of us, outcast, exiled, | his new delight,
Mankind, created, | and for him this World ! |
So farewell hope, | and, with hope, farewell fear, |
Farewell remorse ! | All good to me is lost ; |
Evil, be thou my Good | by thee at least 110
Divided Empire with Heav'ns King I hold, |
By thee, and more than half perhaps will reign ; |
As man e'er long, and this new world shall know. |

PAUSES. CÆSURA.

Exercise 1.

JULIUS CÆSAR. *Act II. Scene 1.*

Bru. Give me your hands all over, one by one.

Cas. And let us swear our resolution.

Bru. No, not an oath || if not the face of men,
The sufferance of our souls || the time's abuse, ||
If these be motives weak || break off betimes,
And every man || hence to his idle bed ;
So let high-sighted tyranny || range on,
Till each man drop by lottery. || But if these,
As I am sure they do || bear fire enough
To kindle cowards || and to steel with valour
The melting spirits of women || then, countrymen,
What need we any spur || but our own cause
To prick us to redress || what other bond
Than secret Romans || that have spoke the word
And will not palter || and what other oath
Than honesty || to honesty engaged,
That this shall be || or we will fall for it ?
Swear priests, and cowards || and men cautelous,
Old feeble carrions || and such suffering souls

That welcome wrongs || unto bad causes swear
Such creatures as men doubt || but do not stain
The even virtue || of our enterprise,
Nor the insuppressive mettle || of our spirits,
To think that or our cause || or our performance
Did need an oath || when every drop of blood
That every Roman bears || and nobly bears,
Is guilty || of a several bastardy
If he do break || the smallest particle
Of any promise || that hath passed from him.

Exercise 2.

JULIUS CÆSAR. *Act 1. Scene 1.*

Mar. Wherefore rejoice ? || What conquest brings he
home ?

What tributaries || follow him to Rome,
To grace in captive bonds || his chariot wheels ?
You blocks, you stones || you worse than senseless
things ?

O you hard hearts || you cruel men of Rome,
Knew you not Pompey ? || Many a time and oft
Have you climbed up to walls || and battlements,
To towers and windows || yea, to chimney-tops,
Your infants in your arms || and there have sat
The livelong day || with patient expectation,
To see great Pompey || pass the streets of Rome :
And when you saw || his chariot but appear,
Have you not made || an universal shout,
That Tiber || trembled underneath her banks

To hear the replication || of your sounds
Made || in her concave shores ?
And do you now || put on your best attire,
And do you now || cull out a holiday,
And do you now || strew flowers in his way
That comes in triumph || over Pompey's blood ?
Be gone !
Run to your houses || fall upon your knees,
Pray to the gods || to intermit the plague
That needs must light || on this ingratitude.

SUSPENSION OF VOICE

(Indicated by Sign v.)

PARADISE LOST. *Book I.*

OF man's first disobedience || and the fruit v
 Of that forbidden tree || whose mortal taste v
 Brought death into the world || and all our woe,
 With loss of Eden || till one greater Man v
 Restore us || and regain the blissful seat, 5
 Sing, heavenly Muse || that, on the secret top v
 Of Oreb or of Sinai || didst inspire v
 That shepherd || who first taught the chosen seed,
 In the beginning || how the heavens and earth
 Rose out of chaos || Or, if *Sion* hill v 10
 Delight thee more || and Siloa's brook that flowed v
 Fast by the oracle of God || I thence v
 Invoke thy aid || to my adventurous song,
 That with no *middle* flight || intends to soar v
 Above the Aonian mount || while it pursues v 15
 Things unattempted yet || in prose or *rhyme*.

And chiefly thou, O Spirit || that dost prefer v
 Before all temples || the upright heart and pure,
 Instruct me, for thou knowest : || Thou from the first v
 Wast present || and, with mighty wings outspread, 20
 Dove-like || satst brooding on the vast abyss,
 And mad'st it pregnant || what in me is dark, v
 Illumine || what is low, raise and support ;
 That to the highth of this great argument v
 I may assert || eternal Providence, 25
 And justify || the ways of God to men.

Say first || for heaven hides nothing from thy view,
Nor the deep tract of hell || say first, what cause v
Moved our grand parents || in that happy state,
Favoured of heaven so highly || to fall off v 30
From their Creator || and transgress his will v
For one restraint || lords of the world besides?
Who first seduced them || to that foul revolt? ||
The infernal serpent || he it was, whose guile,
Stirred up with envy and revenge || deceived v 35
The mother of mankind || what time his pride v
Had cast him out from heaven || with all his host v
Of rebel angels || by whose aid aspiring v
To set himself || in glory above his peers,
He trusted || to have equall'd the Most High, 40
If he opposed ; || and with ambitious aim v
Against the throne || and monarchy of God v
Raised impious war in heaven || and battle proud
With vain attempt. || Him the Almighty Power v
Hurled headlong || flaming from the ethereal sky, 45
With hideous ruin and combustion, || down v
To bottomless perdition || there to dwell v
In adamant chains || and penal fire,
Who durst defy the Omnipotent to arms.

VOCAL CHANGE

Sometimes more a change of pitch than of key allied with an altered rate of utterance.

Examples from Shakespeare's play of Julius Cæsar :—

Act I.	Scene 1.	61-64	at words	See whether etc. <i>and</i> at Go-
	„	2.	28-31	„ „ Let me not hinder.
	„	3.	118-121	„ „ He had a fever.
Act II.	„	1.	228-230	„ „ Boy—Lucius.
Act III.	„	1.	150-153	„ „ I know not gentlemen.
	„	1.	275-277	„ „ You serve.
	„	1.	280-282	„ „ O Cæsar.
	„	1.	282-285	„ „ Is thy master coming?
Act IV.	„	1.	39-41	„ „ And now Octavius.
	„	1.	71-72	„ „ Give me thy hand.
	„	3.	228-231	„ „ Farewell, etc., Good- night, etc.
	„	3.	287-289	„ „ Boy Lucius—Varro— Claudius.

INFLECTION AND MODULATION.

Brutus'	Speech	Act II.	Scene I.	77-85
Cassius'	„	„ I.	„ II.	135-161

Antony's	„	„	III.	„	I.	140-164
Antony's	„	„	III.	„	I.	255-276

LEVEL SPEAKING.

Example : Tennyson's Ode on the Death of the Duke of Wellington.

VOCAL EXPRESSION.

Or utterance with a special tone or character in the voice.

Spirited	Act	I.	Scene	2.	104-109 171-175	Cassius. Brutus.
Pleading	„	II.	„	1.	270-277 48-54	Portia. Calpurnia.
Scornful	„	IV.	„	3.	38-54	Brutus.
	„	I.	„	2.	142-160	Cassius.
	„	III.	„	2.	103-105	Antony.
Joyful	„	II.	„	1.	224-228	Brutus.
			„	3.	105-107	Cæsar.
Contemptuous	„	IV.	„	1.	12-40	Antony.
	„	I.	„	2.	234-274	Casca.
Humorous	„	I.	„	1.	Second	Commoner.
Angry	„	IV.	„	3.	1-64	Cassius.
	„	III.	„	1.	260-276	Antony.
Commanding	„	III.	„	1.	245-252 281-298	Brutus. Antony.
	„	I.	„	1.	1-5	Fausril.

Boastful	„	II.	„	2.	46-48	Cæsar.
	„	III.	„	1.	58-73	Cæsar.
Dignified	„	II.	„	1.	163-183	Brutus.
	„	II.	„	2.	32-37	Cæsar.
Satirical	„	I.	„	2.	119-131	Cassius.
	„	II.	„	3.	96-101	Decius.
Fear	„	I.	„	3.	3-10	Casca.
	„	II.	„	2.	13-26	Calpurnia.

GESTURE AND FACIAL EXPRESSION.

Act	III.	Scene	2.	Brutus.
„	III.	„	2.	Antony.
,	III.	„	1.	Antony.

TABLE OF SIGNS FOR MARKING SELECTIONS FOR STUDY.

“ The examples are from Shakespeare’s play Julius Cæsar.”

| Indicates the place where breath is to be taken.

Ex :—“ Hence | home you idle creatures | get you home.”

——— word or phrase indicates emphasis.

Ex :—“ Thou art a cobbler art thou ? ”

||| Indicates that a pause should be made something longer than that made when only breath has to be taken.

Ex :—“ What Lucius, Ho ? |||

“ I cannot by the progress of the stars

“ Give guess how near to-day. ||| Lucius say ||| ”

≧ Indicates either change of key or change of pitch.

Ex :—“ I am not gamesome : I do lack some part

“ of that quick spirit which is in Antony.

“ ≧ Let me not hinder Cassius your desires

“ I’ll leave you.”

|| Indicates Cæsuræ. See page 113.

v Indicates Suspension of Voice. See page 116

..... Indicates that the voice should be well sustained

Ex :—"as proper men as ever trod upon

"Neats leather have gone upon my handiwork."

⤿ Indicates rhetorical pause

Ex :—"You blocks, you stones, you worse than senseless things.

↘ Indicates downward inflection of voice.

↗ Indicates upward inflection of voice.

⤿ Indicates compound downward, upward and downward inflection.

⤿ Indicates compound upward, downward and upward inflection.

R H A Indicates Right Hand Action.

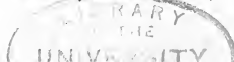
L H A „ Left „ „

A B H „ Both „ s „

Further notes for the rendering of a passage may be made by the use of musical terms, such as :—

Diminuendo (loud to soft)	Largo (very slowly)
Accelerando (quicker)	Adagio (slow)
Pianissimo (soft)	Allegro (cheerful : sprightly)
Fortissimo (loud)	Presto (quickly)

THE END





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